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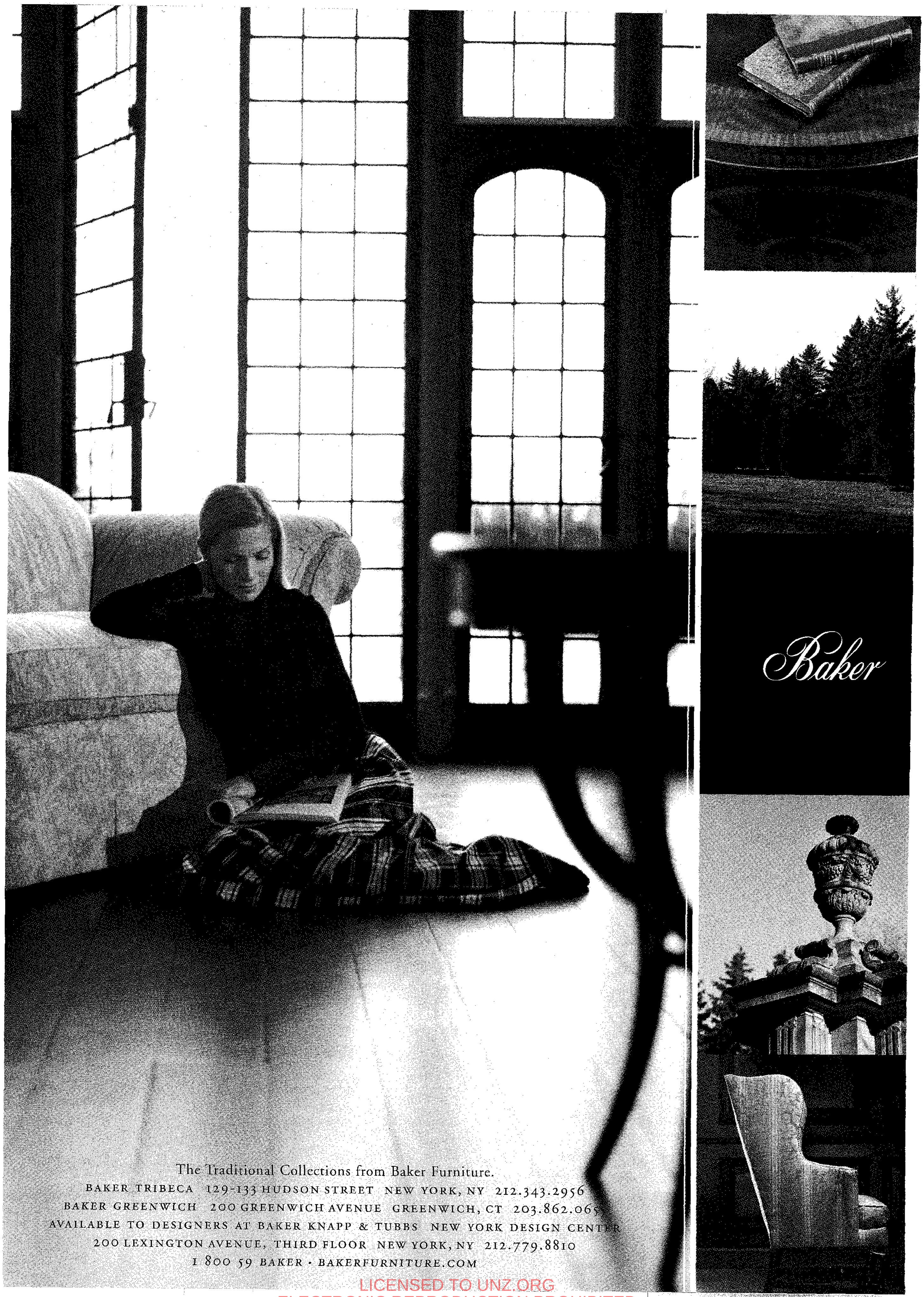

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STYLE

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54 **Less Is Morr** Jonathan Morr's apartment is exactly what you'd expect from the owner of restaurants like BondSt and Republic: hip, modern, and always ready for a party.

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58 **Earl's Night Out** Their titles—Earl and Countess of Albemarle—give away their sophisticated European lineage, but Rufus and Sally's bohemian M.O. is strictly Manhattan. A look at how the city's latest society darlings are living—and living it up—in Chelsea. By Amy Larocca.

> **"The stripes add to the size of the room. And when you see people against the striped wall, everyone looks amazing."**
>
> **—Jeffrey Goodman, page 44**

ON THE COVER: PHOTOGRAPHED BY FERNANDO BENGOECHEA.

April 8, 2002—VOL. 35, NO. 11. Periodicals postage paid at New York, New York, and additional mailing offices. *New York* Magazine (ISSN #0028-7369) is published weekly (except for six combined issues: Jan. 21 & 28; Mar. 25 & Apr. 1; June 24 & July 1; July 29 & Aug.5; Aug. 26 & Sept. 2; and Dec. 23 & 30) by Primedia Magazines Inc., 444 Madison Avenue, New York, NY 10022-6999. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to New York, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 46 issues, $29.90. For subscription assistance, write Joseph Oliver, New York Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call 800-678-0900 or 212-447-4749. Printed in the U.S.A.

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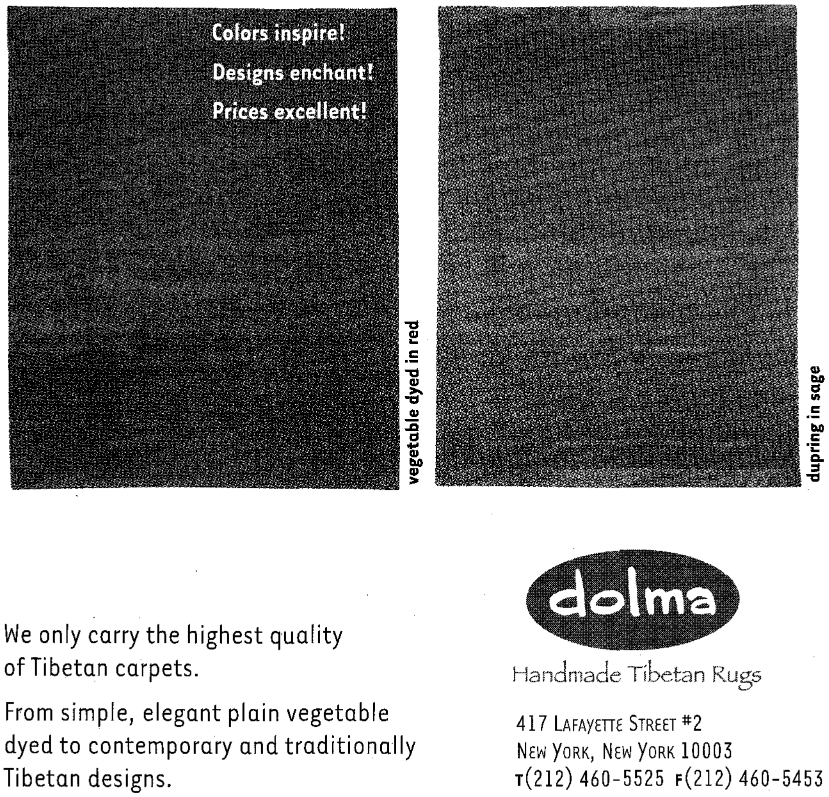

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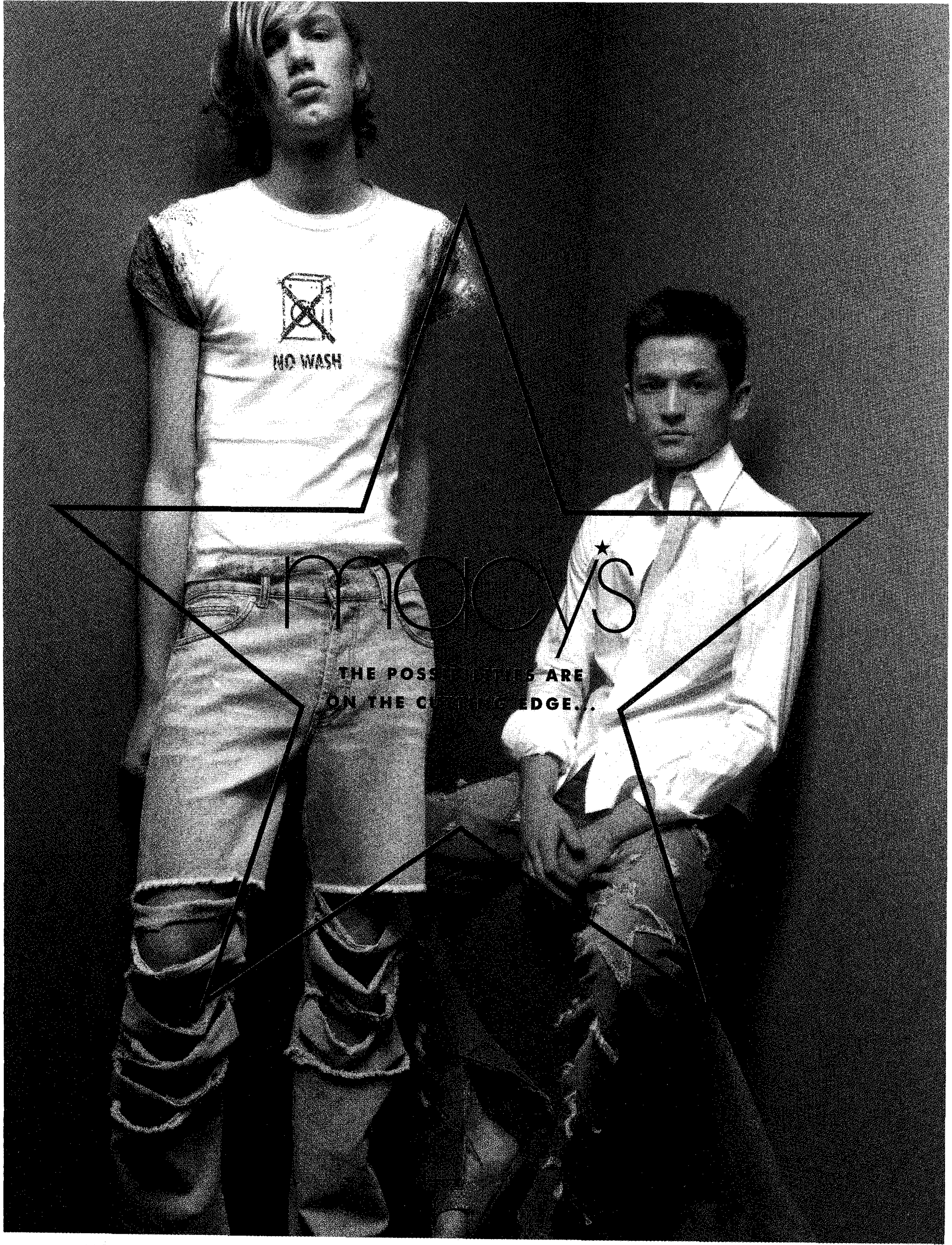
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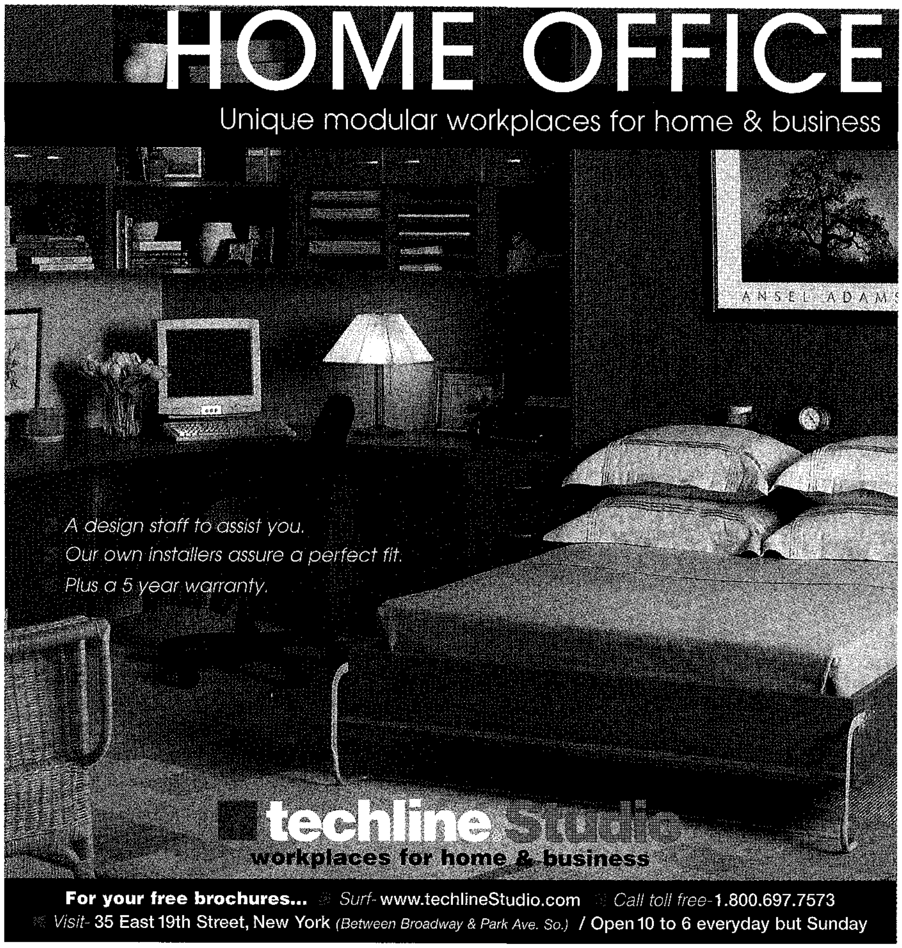
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Letters

Where to Vent Now

I read your "Where to Buy (or Rent) Now" issue [March 11] and was shaking my head in disbelief. The people in the articles seem to be living on another planet. You barely mention the sub-$1,000 rental market (except for that one couple in Queens who pay $769) or the sub-$100,000 co-op market. Yes, that market exists, in areas of Brooklyn, Queens, and the Bronx where the commute to Manhattan is more than 30 minutes. And no, living in these kinds of places does not necessarily involve prostitutes tapping on car windows. Some of these areas are clean and quiet. *New York* needs to remember that the city consists of five boroughs, and not just those areas within easy reach of Manhattan.

Susan N. Levy, BROOKLYN

I recently read your article "Five to Grow On" [by Laurie Sandell, March 11], in which you quote broker Dolly Lenz saying in reference to Columbus Circle: "*Homeless* people used to live around here. . . . Now it's going to be the No. 1 neighborhood in New York—and therefore, the world!" I suspect that Ms. Lenz's definition of a "No. 1 neighborhood" includes only those areas stripped of their individual character, dotted with the ever-present Barnes & Nobles and Starbucks, and unaffordable to everyone but the upper classes. If Ms. Lenz ever has the chance to walk by the construction site at night, she would realize that homeless people still live there and that they're very nice.

Jason Andra, MANHATTAN

I've read every article you've published regarding up-and-coming areas throughout the years. At no time have you featured Inwood, even though we have natural parks, convenience, and lovely apartments at affordable prices. The Inwood population is changing and growing. Families have been moving up here. A two-bedroom apartment will rent for

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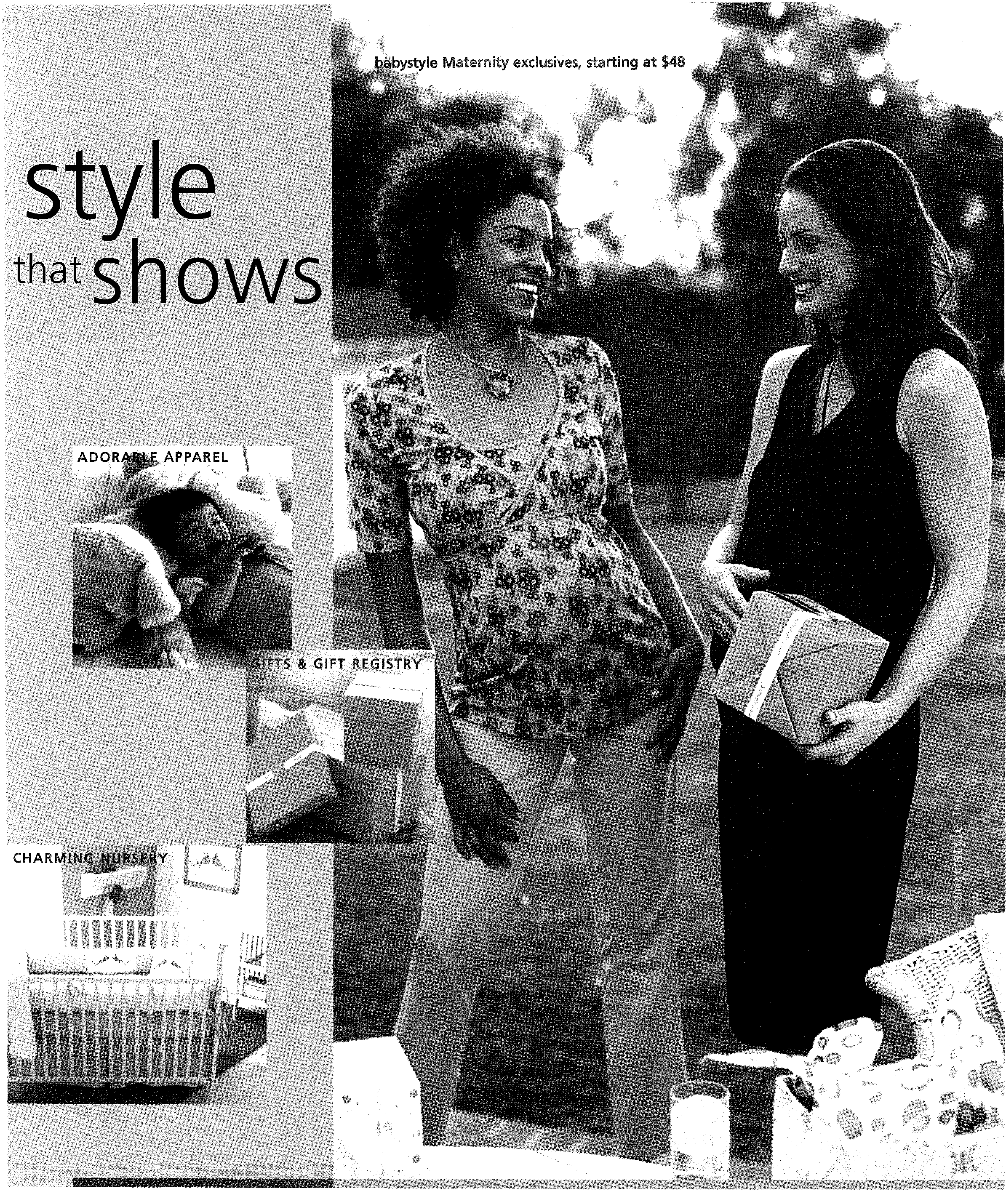
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around $1,500 and will sell for around $190,000. For next year's issue, why not do a piece on northern Manhattan and include Inwood?

Gloria Weiss, MANHATTAN

I read the issue about places to live in the New York metro area, but there was absolutely no mention of Jersey City, Hoboken, or other areas in New Jersey. Please don't forget that many people in Jersey work in Manhattan.

Bob McMillan, JERSEY CITY, N.J.

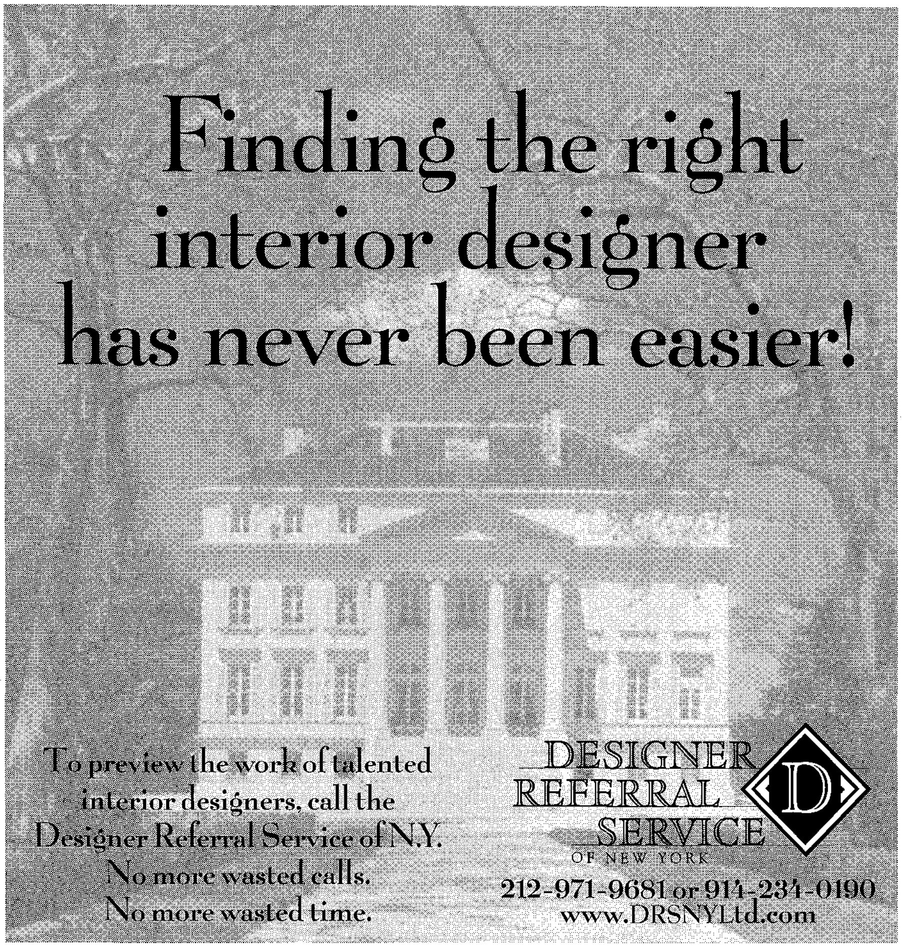
Brokers: From Hell?

Please don't even start to defend brokers ["Buyers Are From Mars, Brokers Are From Venus," by Sarah Bernard, March 11]. When my wife and I found an apartment to buy, our broker was ready to bear our children. She quoted us a price and we bid based on that information. Ten days of hell ensued, and after back-and-forth negotiations, the final price was nowhere near the quote. Another broker told us that the landlord needed proof of income of 120 times the rent. Now, why would I rent a $1,250 apartment if I made $150,000 a year? Desperate after three months of looking, we ended up having to put down more than $10,000 in a cash deposit, even though my wife and I were able to prove our income was well over 40 times the rent. Brokers are just bottom feeders, and no amount of sympathy from you can change that fact.

Tony Behar, MANHATTAN

Bad-Air Days

In Robert Kolker's article about TriBeCa ["The View Down Here," March 11], he speaks of "a creeping sense that the EPA hasn't been completely straight about asbestos, mercury, and other toxins." We have been perfectly straight. In fact, we have monitored for toxic substances in the outdoor air in lower Manhattan every day since the attacks, and we report the results to the public on the EPA Website (www.epa.gov). All of those results are available to the public in our lower-Manhattan offices. It is not surprising that people are confused, given the contradictory and often inaccurate information that has circulated recently. We have formed a multiagency task force to develop approaches that address these ongoing concerns about indoor air in lower Manhattan. People in lower Manhattan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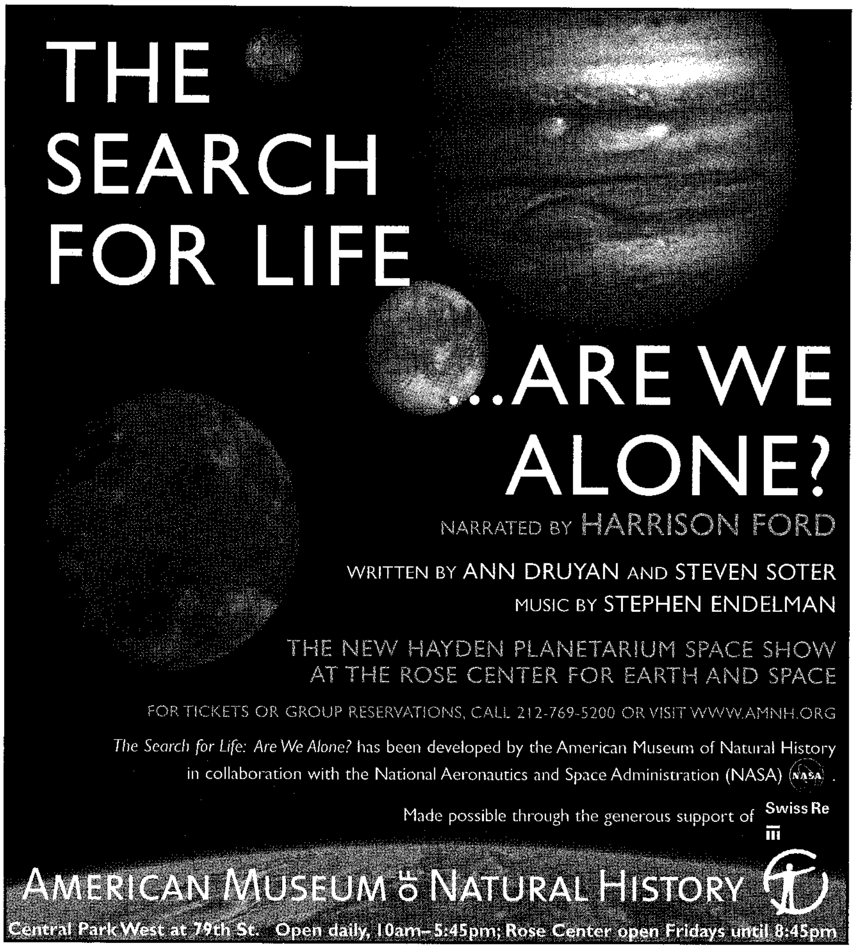
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Jane M. Kenny, REGIONAL ADMINISTRATOR, UNITED STATES ENVIRONMENTAL PROTECTION AGENCY, REGION 2, MANHATTAN

He Scoops, He Scores

The unseemly battle royal over who deserves a Pulitzer for unraveling the Enron mystery is missing a key gladiator: Peter Eavis of TheStreet.com ["Gotham: Enronathon," by Seth Mnookin, March 11]. Bethany McLean asked a few important, but general, questions about Enron's financial reporting and stock valuation last March. But Eavis was the first reporter to mention the partnerships engineered by then–chief financial officer Andrew Fastow. It would be nice to see an online journalist get his due.

Robert Hunter, NORTH WHITE PLAINS, N.Y.

Black Hawk Blacklist

I wonder if Messrs. Hoch and Sexton actually read Mark Bowden's book *Black Hawk Down* in preparation for their work on the film ["Gotham: *Black Hawk* Frowns," by Stephen Henderson, March 11]. If they had, then I am sure they would never have agreed to act in the picture. I doubt that any screenplay attempting to be faithful to the book would have been "boldly critical" of the mission in Somalia, as the actors claim the original script was. But if this was in fact the case, then the script was slanted and inaccurate and not worthy of being defended in a political forum. If these two actors feel so strongly about their opinions, they should protest their own share of the film's proceeds. Otherwise they should keep their hypocrisy to themselves.

James S. Eisenberg, MANHATTAN

Correction: In a photograph in the "Scene" in the March 25–April 1 issue, Roland Betts was mistakenly identified as Jonathan Bush. *New York* regrets the error. ■

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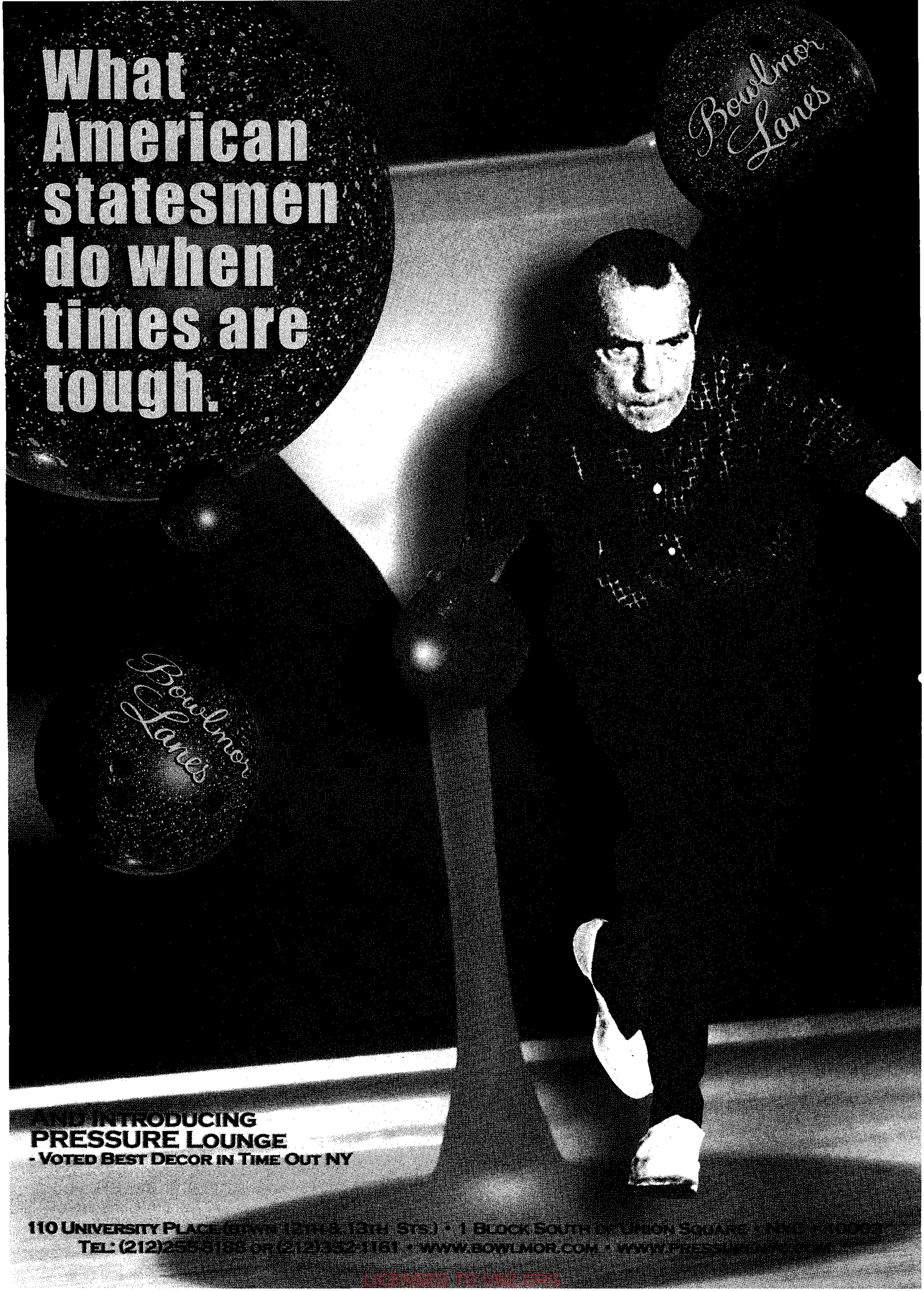
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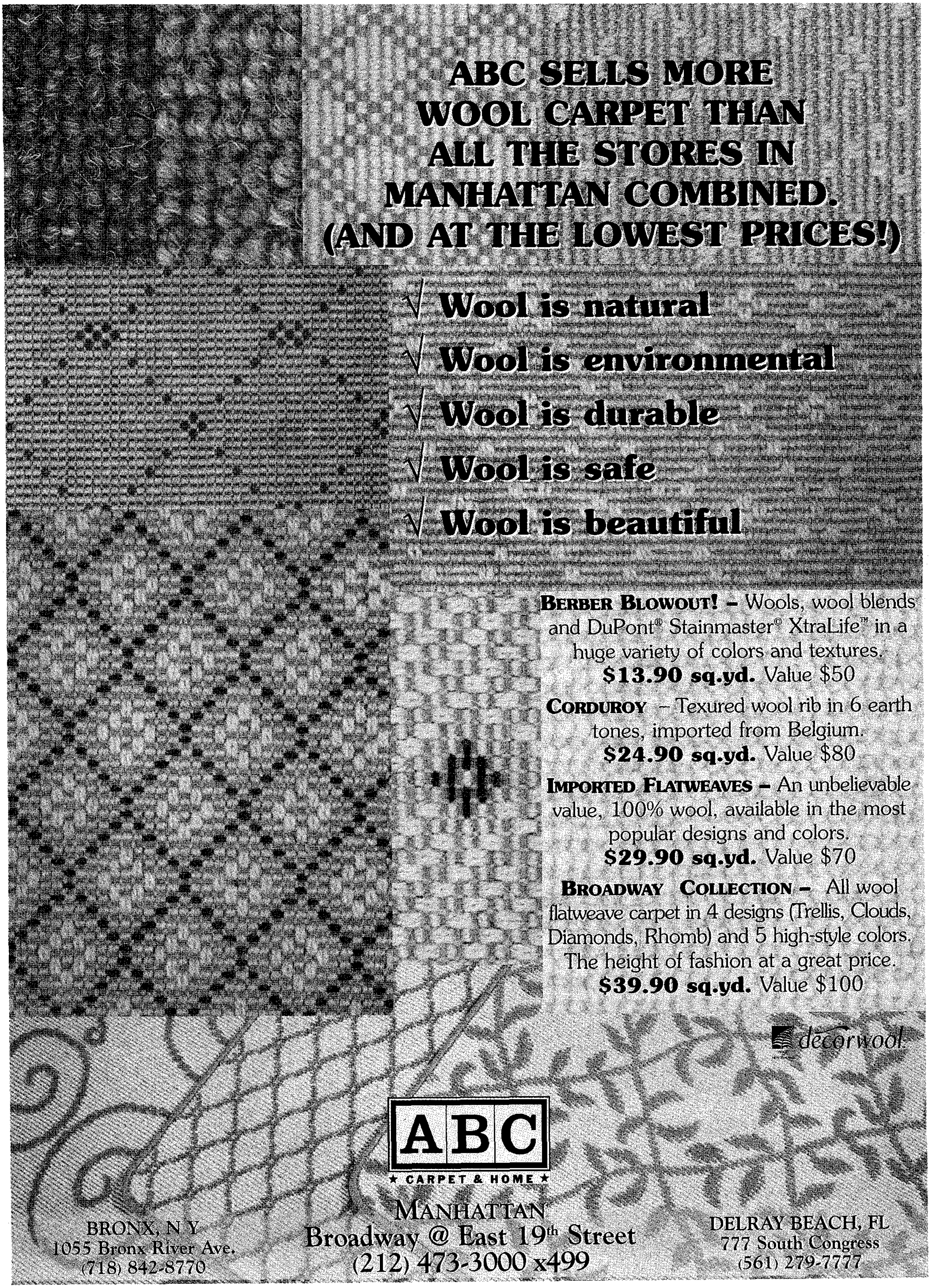

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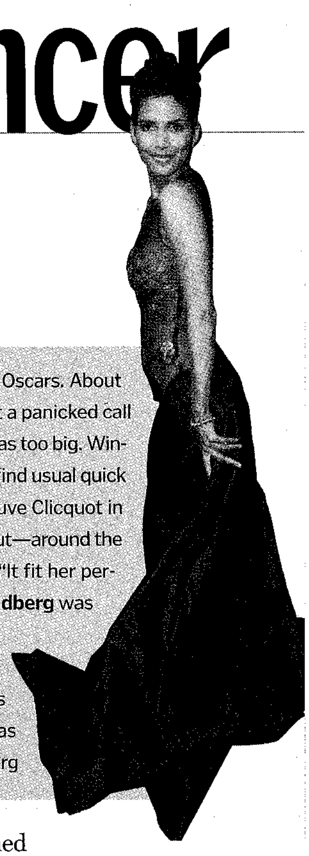
Intelligencer

By Marc S. Malkin



Harry Winston Is a Girl's Best Friend

Halle Berry doesn't drink, but she needed a bottle of champagne to get through the Oscars. About two hours before the awards show began, the Harry Winston salon in Beverly Hills got a panicked call from Berry's handlers: An orange diamond ring worth $3.5 million that it had sent her was too big. Winston rep **Dawn Moore** was at the starlet's side within 30 minutes. When they couldn't find usual quick fixes like string and tape to tighten the ring, Moore spotted an unopened bottle of Veuve Clicquot in one of Berry's many gift baskets, undid the foil, and wrapped a piece of it—silver side out—around the platinum ring. "You can bet we wanted to make sure it didn't fall off," Moore told us. "It fit her perfectly and off she went." This wasn't Winston's only close call. Oscar host **Whoopi Goldberg** was wearing a $6 million 80-carat yellow diamond on a necklace during one of her appearances onstage (it had originally been sent for **Jennifer Lopez**, but J.Lo decided to go with pink diamonds instead). But backstage, Goldberg noticed that the bauble was gone. After a frantic search on the floor, a Winston security man informed her that it was in her dress. When Goldberg doubted him, he threatened to look for it himself. Goldberg took a second look and found the diamond in her cleavage.

Sarah Jessica Parker Stays Hungry

Sarah Jessica Parker seems to have it all. A hit TV show, **Matthew Broderick** as a husband, and a body other women can only dream of. And now comes word that Parker doesn't even have to watch what she eats. Last week, former VH1 V.J. **Robin Dorian** gave us a sneak peek at her new Food Network show, *After Midnight NYC*, in which she chats up Parker and the caterer of *Sex and the City*, **Rich Alfieri**. "She's all over the buffet," Alfieri reports. Parker is more forthcoming: "I eat fish and steak and pork chops and ham and eggs and macaroni and cheese and chicken soup," Parker says. She prefers Kraft Macaroni & Cheese to co-star **Kim Cattrall**'s all-organic diet. "**Kristin** [**Davis**] is more conscientious about her intake, but **Cynthia** [**Nixon**] and I will eat anything."

Pedicurist Puts Foot in Mouth

Don't ever mistake **Tori Spelling** for a daddy's girl. The former *90210* star turned up at the Ted Inc. suite at the L'Ermitage hotel in Beverly Hills, where an orgy of free pampering and goodies had been set up for VIPs during Oscar week. "She was being so nice to everyone," says our source, who was there along with **Heidi Klum** and **Irina Pantaeva**. But Spelling wasn't so appreciative of her overly chatty pedicurist. When Spelling mentioned that this was the first time she had been invited to such a suite, the pedicurist suggested that she ask her dad—Hollywood mogul **Aaron Spelling**—to gain her access in the future. "Why would I ask my father?" she snapped. "I don't live with him. And I don't go somewhere if I haven't been invited."

Nicole Kidman's *Panic* Doesn't Last Long

You'd think anyone who snagged **Nicole Kidman** for his movie would be bragging about it. Not so when it comes to *Panic Room*, the new thriller starring **Jodie Foster**, **Dwight Yoakam**, **Forest Whitaker**, and **Jared Leto**. We've learned that Kidman has a small role in the flick, but unless you're listening carefully, you're liable to miss it. When Foster's character, Meg Altman, makes a phone call to her ex-husband and his new girlfriend answers the phone, it's actually Kidman's voice on the line. Kidman's uncredited fifteen-second appearance is an inside joke between her and director **David Fincher**. Kidman was originally cast to play Altman, but dropped out of the film about three weeks after filming began last year because of knee injuries she sustained during the making of *Moulin Rouge*.

Roberta Flack: She's An Uptown Girl

We hear that seventies songstress **Roberta Flack** is vacating her apartment in the Dakota. Flack—famous for "The First Time Ever I Saw Your Face," "Killing Me Softly With His Song," and "The Closer I Get to You"—just closed a deal on twin 3,800-square-foot brownstones in **Bill Clinton**'s 'hood on 126th Street for $800,000. "She wanted something bigger, and she said she couldn't deal with the co-op lifestyle anymore," a source close to the deal explained. "The final straw happened when the board started blaming her for a leak that wasn't her fault." The four-story townhouses require massive renovations, but after the walls are torn down, Flack will have a 36-foot-wide living room to show off her two grand pianos.

HAMPTONS UPDATE: A source tells us that Manhattan real-estate titan **Sheldon Solow**—*Fortune* magazine recently estimated his worth at $850 million—is in final talks to buy the Further Lane estate of the late Dudley Roberts for $18 million. The sprawling fifties pink teardown cottage is set on eight acres of prime East Hampton beachfront property just a few doors down from **Jerry Seinfeld** and **Jann Wenner**. Also, **Joe Gurrera** tells us he will open the East Hampton outpost of Citarella in May in the space currently occupied by Plaza Surf and Sports and Windmill Deli on Pantigo Road.

With Catherine Townsend and Aric Chen.

PHOTOGRAPHS: FROM TOP, CRAIG SJODIN/ABC/IMAGEDIRECT; FITZROY BARRETT/GLOBE PHOTOS.

Scene

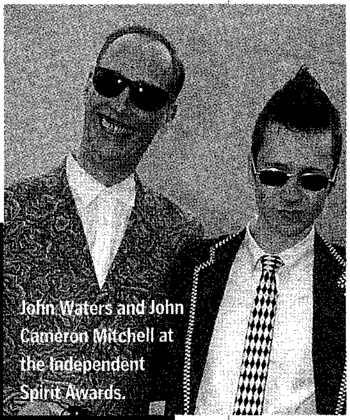
Halle Berry, Angela Bassett, and Oprah Winfrey at a party thrown by Lions Gate Films in Berry's honor at Mirabelle.

Sharon Stone and Alan Cumming at Miramax's Max Awards.

Gary Oldman and Benicio Del Toro at the Gagosian Gallery.

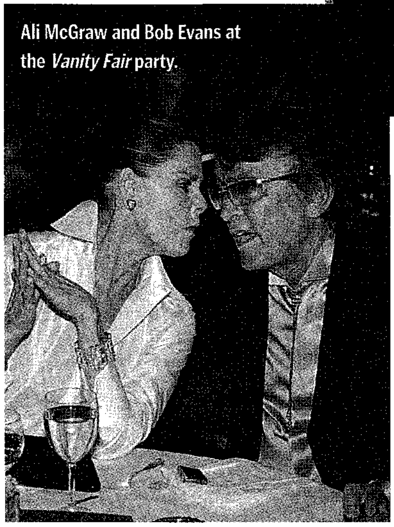
Ed Burns and Luke Wilson at the *Vanity Fair* party.

Rachel Weisz, Leonor Varela, Shiva Rose, and Minnie Driver at General Motors' pre-Oscar party and fashion show.

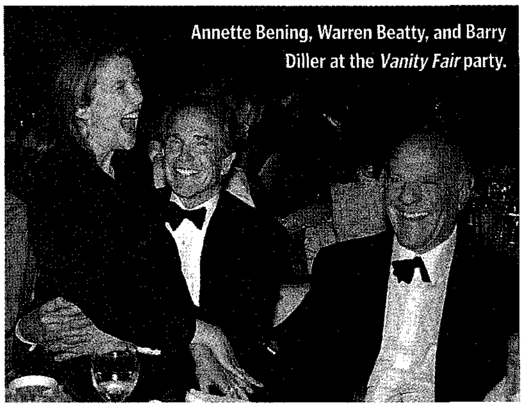


John Waters and John Cameron Mitchell at the Independent Spirit Awards.

Tom Ford and Shannen Doherty at the book party for Ron Galella.



Ali McGraw and Bob Evans at the *Vanity Fair* party.



Annette Bening, Warren Beatty, and Barry Diller at the *Vanity Fair* party.

A Week at the Oscars

Just as Christmas now begins at Thanksgiving, in Los Angeles, Oscar night has turned into Oscar week. It kicked off on Wednesday with **Tom Ford**'s party for **Ron Galella**'s new book. We knew we were in L.A. when **Rita Wilson** asked a waiter where she could light up and he told her "outside." Friday night, hairdresser **Charles Worthington** huddled at Moomba with famous hairdos **Donovan Leitch** and **Lisa Marie**. On Saturday afternoon, **Nicole Kidman** discussed her Oscar date—her younger sister, **Antonia Kidman-Hawley**—backstage at the Independent Spirit Awards. "She's so down-to-earth," Kidman said. "I need that balance in my life right now." Later, nightlife empress **Amy Sacco** outbid those auto-obsessed Angelenos for a Mercedes-Benz SL 500 convertible for $125,000, in an auction benefiting the Robin Hood Foundation during Miramax's annual Max Awards. **Judi Dench**, **Neve Campbell**, **Hugh Jackman**, and **Jim Broadbent** performed parodies of Miramax films, and made plenty of fat jokes at the expense of **Harvey Weinstein**. On the big day, **Graydon Carter**'s *Vanity Fair* bash lived up to the hype with its boldface critical mass: **Uma Thurman**, **Annette Bening**, and **Anjelica Huston** chatted in the driveway, **Gwyneth Paltrow** and Kidman spent time with **Oprah Winfrey**, and **Angie Harmon** huddled with **Jewel**. And while carrying a tray of pizza to some friends, **Sean "P. Diddy" Combs** was mistaken for a waiter by a couple of people who grabbed slices. But he just smiled and said, "Eat up."

AMY LAROCCA AND MARC S. MALKIN

Photographs by
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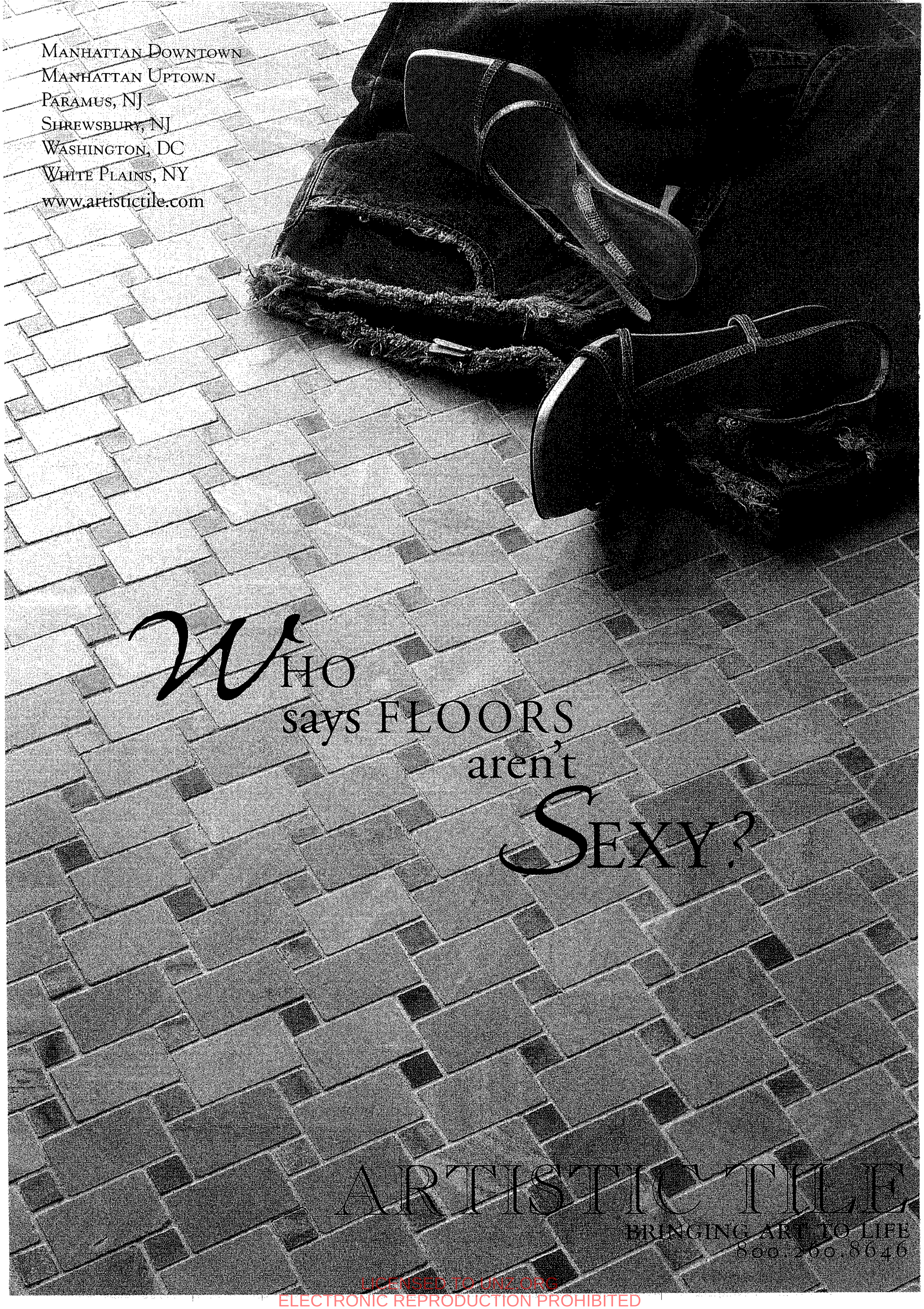
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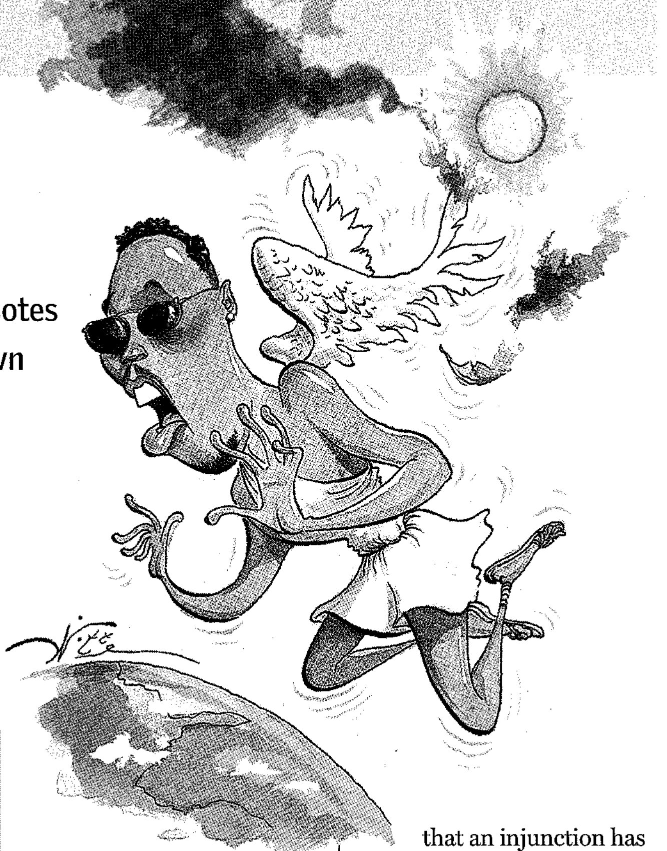
The city had beaten the pants off me. Whatever it required to get ahead, I didn't have—John Steinbeck

GOTHAM

Life in the New City

Puffed Out

Are Puffy Combs's high-flying ways striking sour notes in today's down-and-out music biz? By Ethan Brown



In terms of success, fame, power, and all-around mad skills, Sean "Puffy" Combs has seemed to have nine lives. Most recently, he was acquitted of charges stemming from that bad night at Club New York, and his fashion line—in a down economy—is proving popular with both fashion editors *and* white kids in the suburbs.

But now, as Combs's Bad Boy Entertainment contract with Arista Records nears its final hours—and as he seeks other suitors—he may be feeling a bit of J.Lo déjà vu: "No one's biting right now," says one prominent music-business lawyer. "It's absolutely amazing; I doubt that anyone could have predicted this, even during his run-ins with the law."

The trouble with Diddy? Not a dearth of hit-makers (Bad Boy is home to teen-pop act Dream, R&B star Carl Thomas, and rapper Black Rob, whose "Whoa" became a street anthem), but sky-high production costs. "With Puffy, a record that should cost $500,000 ends up costing $2 million to $3 million," the lawyer says. "That's very difficult to recoup, even if you put hits on the board." In response to these charges, a Combs spokesperson says, "When you want the best, you've got to pay for the best."

It's a little hard, Combs may be finding, to be a rap *macher* in an age when excess is over. His high-flying ways were acceptable, even encouraged, in the days before CD burning and a deep, industrywide recession (which some are terming an apocalypse), but they're increasingly out of place in the newly cost-conscious music business. "He's got really bad timing," says a high-level A&R executive. "I think we'd all like to do a deal with Puffy, but at one fifth of the cost. And I don't think he's gonna go for that."

And there's widespread speculation that Combs—frustrated with Bad Boy's lack of prospects—has been wooing Wall Street in an effort to fund a stand-alone record label, à la Clive Davis's successful start-up, J Records. "Puffy's attitude is, 'If Clive can raise $170 million, why can't I raise $100 million?' " says the exec. "But that $100 million could be gone in two years if he's not subjected to cost controls."

Making matters worse, the hip-hop impresario who famously boasted that "we ain't never gonna stop" has been hit with a string of high-profile departures from the Bad Boy camp, including Mase (who left the life to become a preacher in Georgia), the L.O.X. (now signed to Interscope), and, most recently, 112 (who've attempted to decamp to Island–Def Jam). The split with 112 has been both highly public and highly acrimonious, even by music-industry standards, with Combs taking shots at Island–Def Jam president Lyor Cohen ("I'm going to bang on him for a long time," Combs told the *Daily News*).

In fact, Bad Boy won't let the band leave; Combs's spokesperson says that 112 is still signed to Bad Boy and that an injunction has been filed in Atlanta and New York preventing them from going to Island–Def Jam.

Like Bill Clinton in his prime, Combs has a long history of upsetting his naysayers by staging one improbable comeback after another, but music-business execs caution it may not happen this time. "Once he sees that there aren't suitors out there at his level," says the A&R exec, "then he'll have to come down to earth a bit." The 112 source, naturally, takes a darker view of Combs's future: "I have a hard time believing anyone will be doing a multi-million-dollar deal with Puffy," he says. "Puffy's got egg on his face."

Still, Puffy (he of the spotless white suits) has his ways of getting clean.

ILLUSTRATION BY MICHAEL WITTE.

The Yankees' YES Man

Four new starters will be in the Yankee lineup for Friday's home opener. Yet the important change will be above home plate. Michael Kay (pictured) is moving slightly south, from the Yankees' radio booth to a seat as the team's TV play-by-play man. Kay's shift is the most visible symbol of something nearly as enduring as the 90 feet between bases: the ingenuity of George Steinbrenner.

This week marks the real debut of the Yankees Entertainment and Sports network. Oh, YES has been carrying simulcasts of *Mike and the Mad Dog* and reruns of the 1985 NCAA basketball semis. But YES exists because of the Yankees. At noon on March 19, Steinbrenner sat in a Tampa conference room watching his new $800 million network come to life—and he saw the TV picture break up into pixels. YES and Time Warner executives argued about who was to blame. Worse is YES's war with Cablevision, threatening the inalienable right of 3 million viewers to basic-cable Yankee games.

The start-up hassles should prove as ephemeral as a Derek Jeter 0-for-4. The risks for YES are that the ad market is permanently recessed (unlikely), that the 2003 season is canceled due to a player lockout (depressingly likely), or that the Yankees stink (keep praying, Mets fans). Otherwise, Steinbrenner doubles his take by dumping the Cablevision-owned MSG network as the TV middleman.

But here's the craftiest part. "By owning his own network but having it as a separate organization, George can hide some money from Major League Baseball," says an executive involved in the negotiations that led to YES. "When baseball makes a new labor agreement that increases local revenue sharing, the Yankees are gonna claim that TV money belongs to a separate organization. That's a big part of this whole deal." All perfectly legit, says a Steinbrenner spokesman. YES again demonstrates Steinbrenner's genius at exploiting MLB's rules.

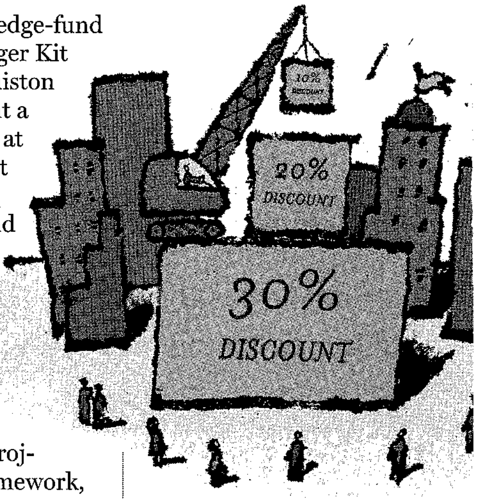
Kay, the son of an electrician and a school aide, grew up an obsessive Yankee fan on Evergreen Avenue, five minutes from the stadium. Beginning at the age of 10, he'd sit in the $1.50 upper-deck seats doing play-by-play for his pals. He stayed loyal even through the team's Jerry Kenney era. Kay was a baseball beat writer for the *Post* and then the *Daily News*, before spending a decade as John Sterling's radio partner, and his broadcasting style is refreshingly un-blow-dried.

Energetic and knowledgeable as he is, Kay, 41, was still a bold choice as the face of YES Yankee games (he also hosts an interview show, *Center Stage*). Until spring training, he'd done no TV play-by-play. Kay has also, occasionally, bitten the pinstriped arms and legs that feed him. Last season, Kay's online column repeatedly ripped pitcher Mike Mussina.

"I'm not gonna change," Kay says. "In ten years of doing Yankees games, Mr. Steinbrenner has never once told me he didn't like something I said or told me to rip somebody. But if I write something for the online column and they spike it, I'd understand. Look, it is the *Yankees* Entertainment and Sports network. I'm not stupid." Neither is his boss. CHRIS SMITH

Real Estate

Buy Now, Pay Later



When hedge-fund manager Kit McQuiston bought a condo last October at 425 Fifth Avenue, it was only the building's fourth sale, and the apartment wasn't there yet. McQuiston visited nearby offices to check out the views, and inspected the developer's other projects. He did his homework, he says, and "I had faith." And faith paid off. Not only is he delighted; in three months, even in last fall's soft market, the price for similar space at 425 Fifth had risen $40,000.

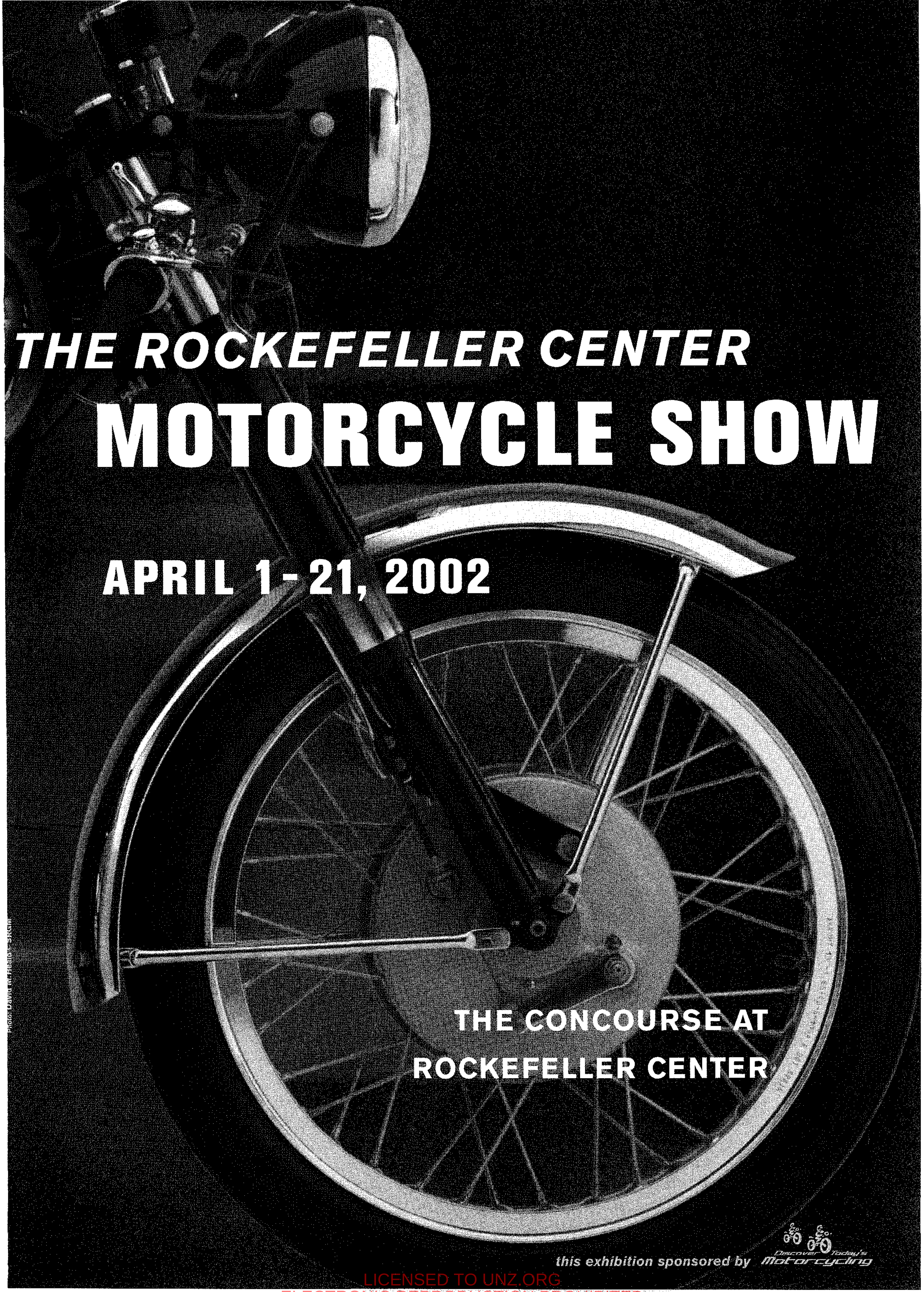
That developers steadily raise prices after an initial offering is widely known but little discussed. "It's a sales pitch at its best," says Barbara Corcoran. "A developer would rather die than not raise his prices." An early-bird special prompts buyers, jump-starting the cash flow that pays off construction loans. More than that, though, it's about buzz. "It's in a developer's economic self-interest to underprice stuff a little," says Jed Walentas, who worked with his father, developer David Walentas, on the Clock Tower condos in DUMBO. "You want to move product. There's a psychology to it—you want there to be a perception that stuff is selling."

Those first buyers, who might otherwise feel like cogs in a hype machine, get a return for the risk (and for their larger down payment: They may have to put down 30 percent, while later buyers can often get away with 10 percent). If they love the place once it's built, they've saved a few bucks; if they hate it, they can sell at a profit. Win-win.

A striking example took place at the Chelsea Mercantile condos on Seventh Avenue. Pediatrician Oscar Chamudes paid $867,000 for a two-bedroom in August 1999, when his apartment was still chalk marks on a floor. Rockrose, the developer, upped prices 25 to 30 percent over the eighteen-month sellout, in fifteen increments. "It was beyond my wildest dreams," says Chamudes. He's hoping to sell for $1.3 million—and is seeking another new building to buy in.

Of course, it all hinges on the real-estate boom. (Barbara Corcoran adds that reducing prices, or failing to raise them, "would be a horrific sales tactic.") Notes Neil Binder, head of Bellmarc Realty, "In a decline, I might get left holding the stick. But I've been in business 24 years, and the odds are very much in favor of buying early." ERIKA KINETZ

PHOTOGRAPH BY KAREEM BLACK. ILLUSTRATION BY DANIEL BAXTER.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Rabbits Redux

HE'S NOT A CHILD'S TOY. HE'S A REAL, LIVE, 10-YEAR COMMITMENT.
SETTING YOUR PET RABBIT LOOSE DOESN'T MAKE HER "FREE."
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All around town, pharmacies are packing up their Easter displays as kids gobble down their last chocolate rabbits. But there are some Easter bunnies that aren't so easy to get rid of: the real, live kind.

Animal shelters say it happens every year. Children who clamored for a cute, furry rabbit—and the parents who reluctantly obliged them—quickly become disenchanted after the holiday. Bunnies, it turns out, can be just as demanding as they are adorable.

Mary Cotter, founder of Rabbit Rescue & Rehab, says she'll likely get dozens of calls in the next few weeks. "Most parents just don't understand what they're getting themselves into," she says. "Rabbits are not toys. They can be a ten-year commitment." The problem has gotten so bad that the ASPCA will have its first Adopt a Rescued Rabbit Month in July.

Last Palm Sunday, Cotter and a group of smiley Upper East Side women—all clad in pastel bunny ears—gathered outside Petland Discounts on East 86th Street. "Please don't buy a bunny for Easter!" pleaded Cindy Stutts, a fashion designer who shares her Park Avenue apartment with her husband and six huge rabbits.

"I'm Jewish!" said a baffled bystander. "Oh, good!" Stutts sweetly replied. "Because rabbits aren't for everyone."

One visit to Stutts's home proves her point. The place is filled with bins of hay, litter boxes, and three-foot-tall fences to keep territorial twelve-pounders from pouncing. "Rabbits are the most adorable companions," she insists, "if you make them feel comfortable."

Comedian Amy Sedaris agrees: "I don't know why every New Yorker doesn't want a rabbit," she says as she cuddles Tattletail, a seven-year-old black dwarf rabbit who lives *in* her box-spring mattress. "They're quiet, they don't complain."

Sedaris, it must be said, hasn't given Tattletail much to complain about: She's installing wall-to-wall carpet (rabbits love to munch on rugs) and has covered all her cords in thick plastic. "I let her chew on my quilt and even hold it for her as she goes," says Sedaris.

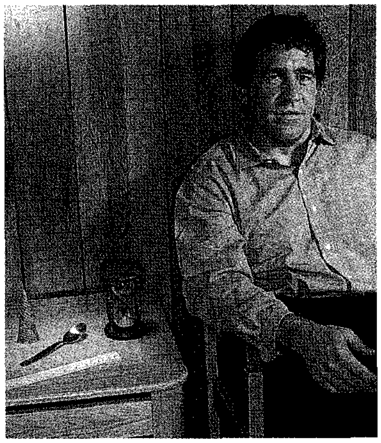
Others aren't so accommodating. Cosimo Capitanio, a Petland manager, says that because so many fed-up families take bunnies to the ASPCA after the holiday, "we now require pre-Easter shoppers to buy a whole setup to demonstrate that they are serious." The package includes a tiny but pricey cage and a bag of rabbit treats (which may give some baby bunnies diarrhea).

But 7-year-old Justin Criollo still managed to convince his mom, Denise, to let him have a bunny last year. "Within a few weeks," says Denise, "Justin learned how expensive it was to spend his allowance on daily fresh vegetables." And the new pet, named Piccachu, was no *Pat the Bunny*–style animal: Terrified of Justin and his two brothers, "she would bite us if we tried to touch her." Piccachu, says Denise, was finally sent away to a quieter, gentler family—"for her own sake *and* for ours." REBECCA SEGALL

Your Type of Gym Guru?

These days, slinging a yoga mat to and from work is about as tired as sporting the equestrian look. So, what's next for gym addicts? Basic, sweaty fitness routines—albeit custom-tailored for different body types.

Edward Jackowski (pictured), the burly, 40-year-old founder of Exude Fitness, on 52nd Street, is the movement's master—and a rather no-nonsense one at that. On a recent afternoon, the author of *Hold It! You're Exercising Wrong* surveys a crowded gym and finds no shortage of bad ideas: Here's a sweaty woman in tight spandex running fast on a treadmill. "Look at that," he said, pointing at her lumpy, jiggling backside. Here's a Tae Bo class full of gasping people furiously punching away at the air in time to Daft Punk. Jackowski rolls his eyes at the rows of flapping triceps. After all, this is the man Donald Trump took Miss Universe to see after she "bulked" (Exude-speak) from too much Tae Bo.



"No one exercises for their type," Jackowski explains wearily. By type he means spoon, cone, ruler, or hourglass (everyone's one of the four). Exude trainers prescribe each type a different set of exercises—gym-class things like jumping rope or jumping jacks—either to work on at Exude or take with them on the road. (No trampolines, giant balls, or pretzel poses required.)

In a Greenwich Village gym, a 29-year-old designer watches a sweat-free woman flirt with her trainer. "Now that I've been to Exude," the designer says, furiously skipping rope, "I can't even believe *that*. My friend is going to some trainer, and her legs are getting *bigger!* I'm like, *You're an hourglass—what are you doing?*"

The techniques are catching on among a wide range of New Yorkers, from Malachy McCourt (!) to R&B singer Lillian Garcia Brown (who fired her old trainer when she realized "my butt was getting bigger by the day") to Hootie and the Blowfish. (No word on whether the band brought its "Escape Your Shape" body bars on tour, but lead singer Darius Rucker did shave some inches off.) "It's not based on complicated moves. It's all stuff you learned to do in the second grade," says Andie Brokaw (hourglass), a music-industry exec who, after four weeks, is happy to report that her clothes are looser. Which, it seems, is the only spiritual reward anyone wants from a trip to the gym right now. AMY LAROCCA

PHOTOGRAPHS: FROM TOP, MICHAEL SOFRONSKI/GAMMA; NICK RUECHEL.

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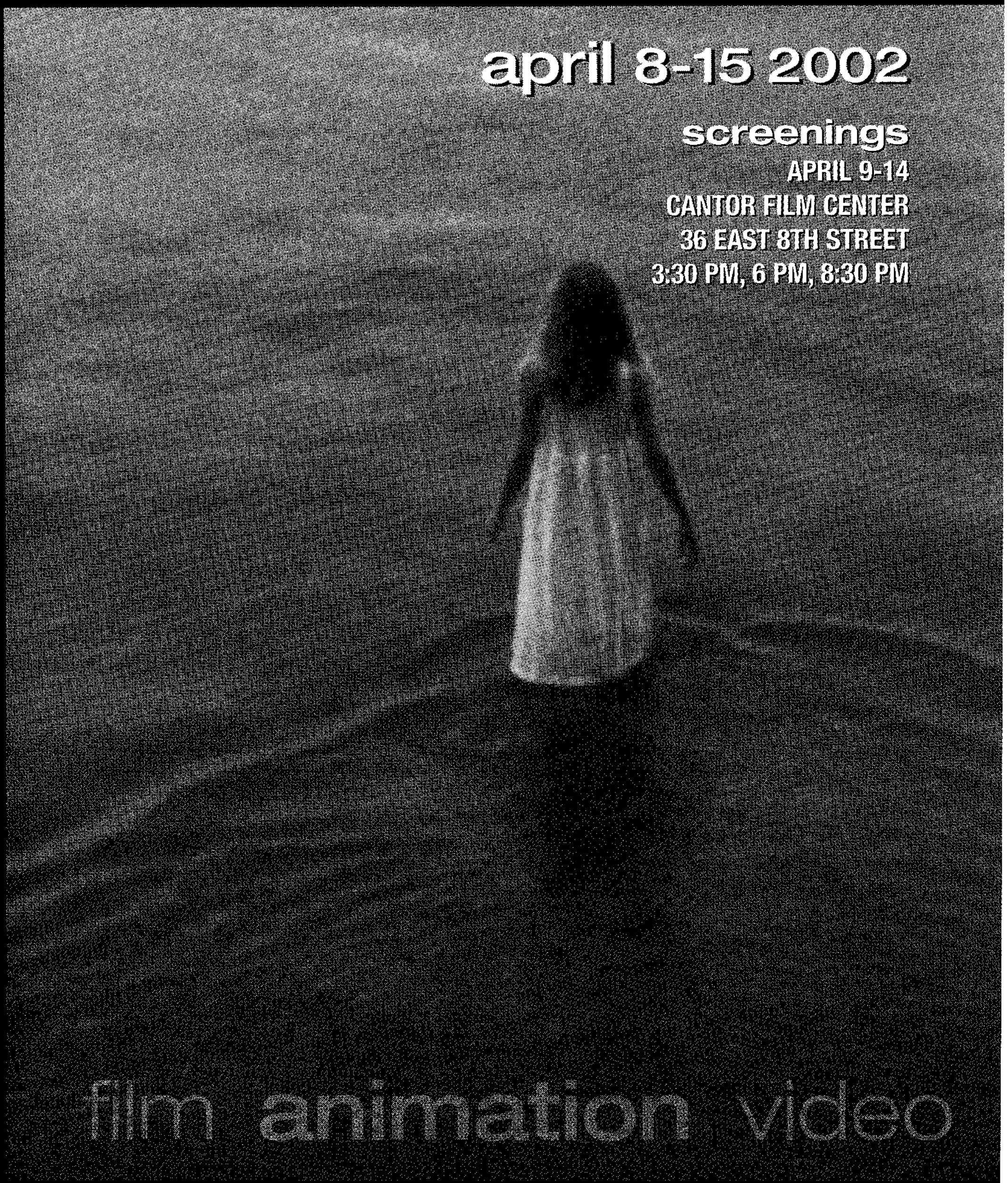

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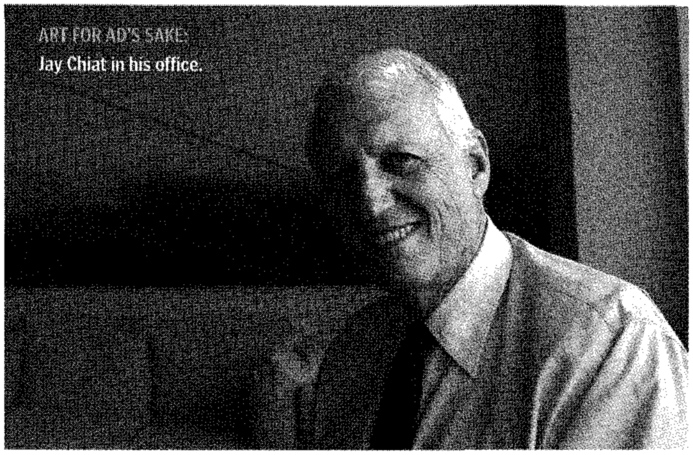
Michael Wolff THIS MEDIA LIFE

The Last Adman

Advertising legend Jay Chiat has spent his life not only battling the rules—about media, about offices, about the culture itself—but decimating them. Now he's got one last fight.

FRANK GEHRY, CARRYING A BIG WALKING stick, was talking a few weeks ago at the TED conference about his friend and client, the former advertising mogul and media visionary Jay Chiat.

They'd built, in the late eighties, one of the most famous offices in the history of offices. It was a temporary space in Venice, California, used while the permanent place got built—a thrown-together, ad hoc cardboard amusement park filled with Jay's great art collection as well as his agency, Chiat/Day, and its 700 employees. It was the Oz of offices, and it helped make Chiat/Day the most fabled ad agency of its day and Frank Gehry among the most famous architects in the country.


ART FOR AD'S SAKE: Jay Chiat in his office.

PHOTOGRAPH BY REBECCA COONEY/NYTPICTURES.

Jay, Frank was saying, possibly with complicated affection, is "a motherfucker to do business with."

I said I had a theory that the whole PC-Internet-Napster overthrow-the-media ethos is a Jay thing, that even his offices were part of this. That Jay is the patron saint (one of them, anyway) of the deconstructed age.

Frank then started to complain about how Jay had gone behind his back and put up the money to mount the museum exhibition that in the eighties rescued Frank from obscurity. "He just has to save everybody," Frank said with some grievance.

I was thinking: *What a prick.* His friend is fighting a tough case of prostate cancer—recuperating at that moment from radiation treatments—and he's bad-mouthing him. But then I thought: *No, it's more than that.* This is something they share—something more than being grumpy old men.

I mean, you expect successful guys to be businesslike in their utterances. If you build museums and office buildings, like Frank, or, like Jay, if you've run one of the largest ad agencies in the country, getting paid hundreds of millions of dollars by Nissan to make car ads, for God's sake, what are you if not a business guy?

But these two, I realized, haven't been socialized that way. They both talk like this—immoderately and precisely. If they think it, they say it. It's a rebel thing—quaint almost.

Listening to Jay not long ago at a Museum of Modern Art symposium on design and the workplace, I had the same sense: Nobody talks like this.

"What did you hope to accomplish with your radical efforts to deconstruct the traditional office?" Jay was asked by an earnest interlocutor about his various workplaces, which came to lack offices, hierarchies, desks, form, order of any sort.

"Well," Jay said, pausing for a second, then expressing every boss's most primal desire, "I mostly thought of it as a way to get people to quit." (He added, about his deskless New York office, that he did give in a bit to employee needs: "They wanted a place to hang their dog pictures, so I gave them lockers—like high school.")

JAY MANAGES TO BOTH SWAGGER AND, WITH hands jammed deep in his pockets, appear unassuming. He's 71 now, but the posture, the slouch, and his running commentary—under his breath, so you don't ever catch it all—continue to create a sense of an edgy, disruptive guy. A hipster. A troublemaker. He watches things go by and then messes with them. "Mr. Cool," Gehry calls him—not necessarily with approval either.

But coolness *is* the aesthetic: a sort of modern classicism. Cool is the way to be both indifferent to commerce and commercial at the same time.

In my theory about Jay and the postmodern age, Jay was the first guy to offer a picture of people living in the media world—demonstrating that we're *in* the media, rather than merely watching it.

Indeed, because we were in it, we no longer were really seeing it. Hence it wasn't enough to have a clever message, but you had to somehow shake up the media system, to subvert it, to have any sort of effect on it.

This subversion included Jay's collaboration with Steve Jobs (a father-son collaboration, many people say), out of which came the Macintosh mythology—the Macintosh-is-the-message mythology. It included the elevation of look and feel to the highest order of selling—for Nike, using its logo as a footnote to a mostly unrelated scene. (Everyone, client and consumer alike, had to take a leap of faith that something was actually being sold—even if it wasn't.) It was the Energizer Bunny as the most knowing piece of self-referentialism to hit the small screen (the Energizer Bunny was always in some sense about the worthlessness of media). There was, too, I might argue, his backhand swipe at Hollywood, at celluloid overproduction, by putting Hollywood directors—including Ridley Scott and Adrian Lyne—to work making 60-second

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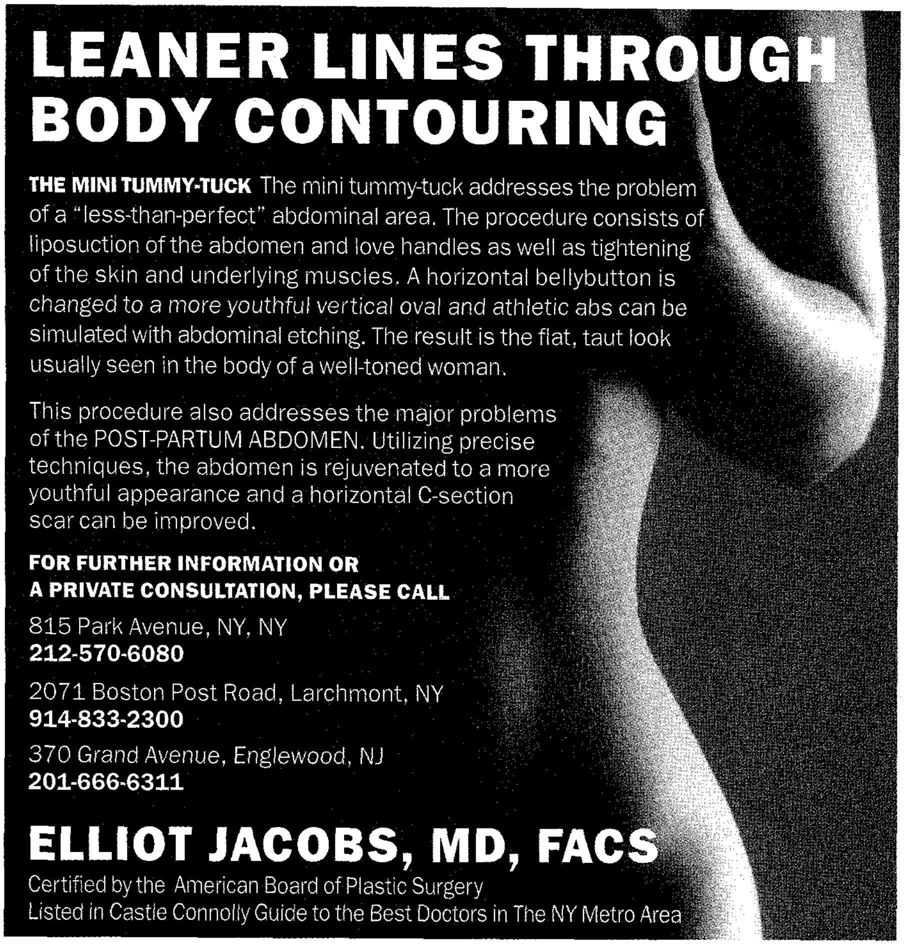
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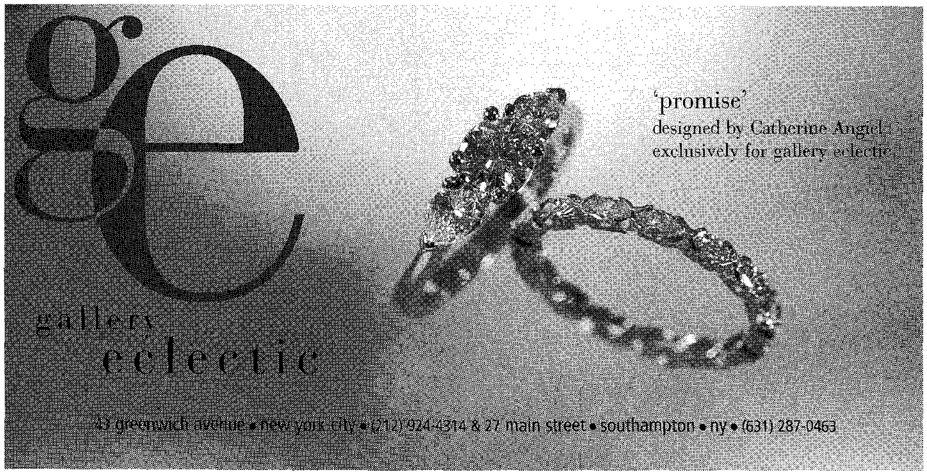
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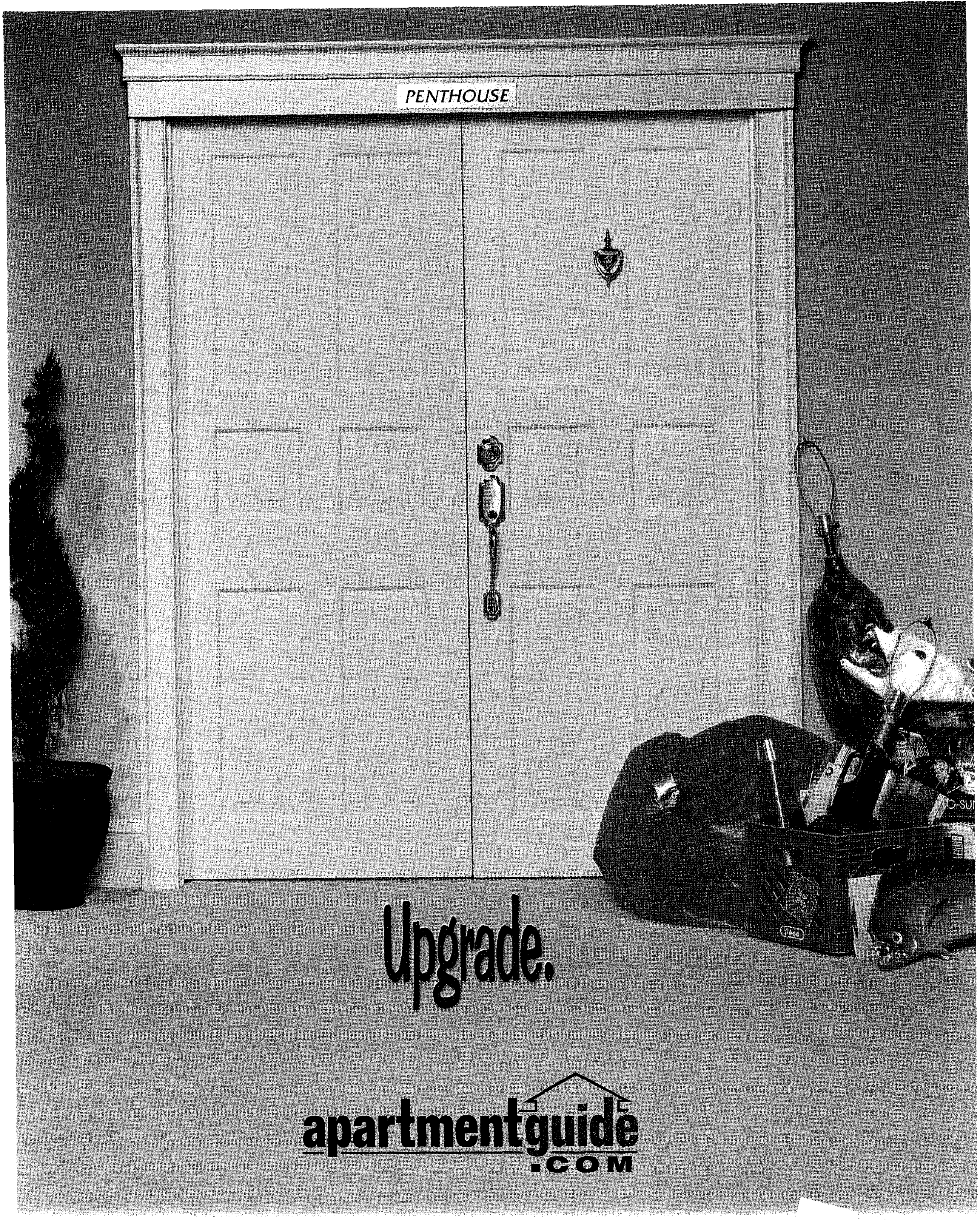
spots. (Although Jay's spent most of his professional life in Los Angeles, starting the agency there in 1968, he once told an interviewer that for him, Hollywood "had less than no impact. We just function outside that milieu.")

And yet, at the same time, he was also among the last guys from the great postwar era of the advertising business—of advertising as the central cultural force of our time ("The richest and most faithful daily reflections that any society ever made of its entire range of activities," in McLuhan's terms). Whereas now the advertising business is something else: a consolidated business, a back-office function (it isn't even advertising, it's marketing now—coupons, direct selling, distribution strategies). There was hardly anybody left in the advertising business who could even talk about advertising when it was the coolest game going. Jay is one of the last links.

MY DAD STARTED AN AD AGENCY AFTER THE war—I never quite understood why. He had no experience in advertising and he was Jewish, whereas the agency business (J. Walter Thompson, Young & Rubicam, Ogilvy, Bates, etc.) was pretty clearly closed to Jews. When I started to get friendly with Jay, he couldn't explain either, at least not with any clear logic, how he went from being a Jewish kid from the Bronx and Fort Lee, New Jersey, to ending up in the agency business. Except that advertising had become the cool thing. It was for witty guys with a good eye. (And you didn't need an Ivy League education to get into it—anybody could start an ad agency.)

Randy Rothenberg—who used to cover the ad business for the *Times* and now writes a column for *Advertising Age*—and I talk about this cool phase all the time. (I like being able to recall all those agency names that have long since blended into faceless Omnicomness—Levine, Huntley, Schmit & Beaver; Lord, Geller, Frederico, Einstein; Ally & Gargano . . .)

In Randy's view, Jay is the second most important guy in the postwar advertising culture, behind only Bill Bernbach ("You don't have to be Jewish to love Levy's") at Doyle, Dane Bernbach. The Wasp agency culture that took root in the twenties was turned on its ear in the sixties by Bernbach with his black-out-style humor—"Advertising is about persuasion, and persuasion is an art, not a science," was his famous rationale for making smart and funny advertising. Then there was the seventies, which was another bland and depressing period—the return of "client-centered values" (dating, in ad-business lore, from when innovative Wells, Rich won the P&G account and promptly became uncool and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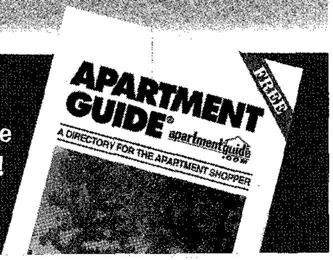
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uninteresting). But out in the provinces, great things were happening: at Fallon McElligott in Minneapolis; Hill, Holliday in Boston; Wieden + Kennedy in Portland, Oregon; Hal Riney and Goodby, Berlin in San Francisco; and most of all, Chiat/Day on the beach in Venice. The media establishment in New York was being attacked from outside.

I argue with Randy that, in fact, Jay marks this huge break from Bernbach. Jay's mission (with Lee Clow, his longtime creative director) became making media, rather than just ads—screwing around with media.

Jay's "1984" Super Bowl Macintosh ad—the great, bewildering shattering of the fascist Big Blue—is certainly the most famous ad only shown once (there is arguably the LBJ daisy ad, which is, of course, the direct antecedent of the Orwellian Mac ad—but I digress). What's more, it's probably the cheapest, most influential ad campaign of all time: Having been shown just once, it lived on as pure commentary—it continued to seem like it was airing, because people kept talking about it. Then, that same year, at the Olympics in L.A., Jay turned the city into Nike town (long before there was a Nike Town); the Nike billboards were vast and mood-altering—L.A. became an installation-art setting.

In my theory about Jay and the postmodern age, Jay was the first guy to offer a picture of **people living in the media world**—demonstrating that we're *in* the media, **rather than merely watching it.**

"Persuasion," Randy adds, "in Jay's hands becomes postmodern art."

IT'S HOW HE GOT AWAY WITH WHAT HE GOT away with that's most interesting to me. What are the necessary attributes for succeeding in the media business—indeed, getting rich in the media business—and not producing, in a frequent Jay word, crap?

One answer, I think, is just to do things before everybody else.

In an early Chiat/Day Apple ad—for the Lisa—starring a virtually unknown Kevin Costner, a guy rolls out of bed and, in thrall to some deep compulsion, throws on jeans, gets on his bike, and, with his dog running beside him, rushes to work to sit behind his computer. All at once—and this ad was from the early eighties—the PC, the yuppie, and casual Fridays are born. (*Life = work* was even something of a Jay idea; the romance of the workaholic office was a Chiat/Day thing—famously called Chiat/Day & Night—long before workaholism achieved its mythic status in Silicon Valley.)

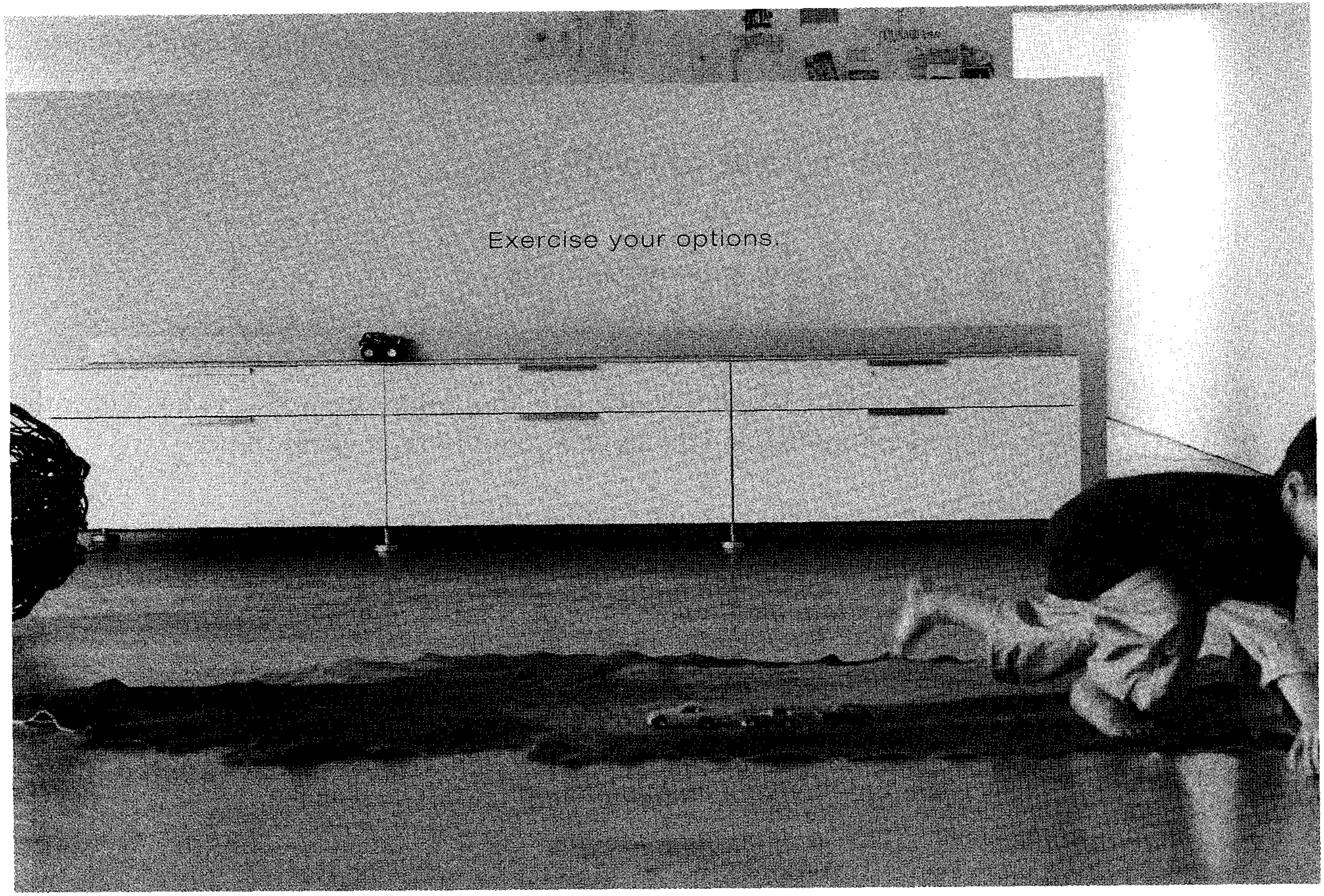
Then, too, everybody is cowed. Whereas Jay, in one longtime colleague's description, is "non-servile"—apparently an unexpected and deeply counterintuitive thing to be in the advertising business (or in most businesses).

I also wonder if non-servility and getting to do what you want, and not producing crap, have something to do with failure—which Jay has been very good at. "My real talent," he says, "was for losing clients." By which he means that, rather invariably, Chiat/Day, which grew to be one of the top 25 agencies in the country, also became too weird and extreme for its clients, or Jay became too restless in dealing with them. (The clients he's lost include Honda, Apple, Nike, Sara Lee, Royal Caribbean, American Express, Arrow Shirts, Pizza Hut, Quaker Oats, Calvin Klein, and National Rent-a-Car.) If you're comfortable with failing, if you court it even, if you aren't afraid of it, then, possibly, you're not driven by it—and you don't do unbecoming things to avoid it.

JAY SOLD CHIAT/DAY IN 1995 TO OMNICOM. Then he became the oldest living man in the Internet business, as backer and temporary CEO of ScreamingMedia—raising a few hundred million dollars for the Web-content syndicator ("It was great to be out of the agency business—I was euphoric. Not having clients felt like someone had taken an anvil off the base of my neck"). Then he got prostate cancer and got over it. And then it came back again.

In one conversation we had, he was telling me about what happens—about the treatments, about how much time he spends in waiting rooms holding his X-rays. This is an image that has stayed with me. It isn't a bad image—certainly not a powerless one. Rather, I see in Jay sitting there a certain amount of aloneness and fuck-you-ness and even coolness. I thought, *This is how you do it.* ■

E-mail: michael@burnrate.com. Michael Wolff's columns can be read at nymetro.com/archive/wolff.



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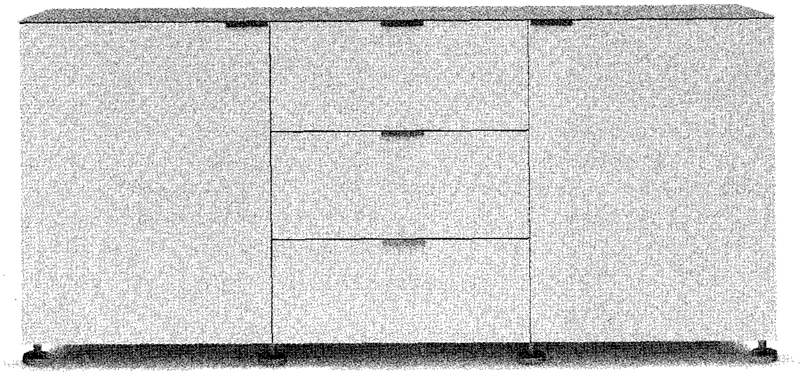

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Michael Tomasky THE CITY POLITIC

The Adjuster

Dennis Rivera cultivated a lefty image as head of the health-care-workers union, but with a popular Republican governor headed for a second term, some changes were in order.

I HADN'T ACTUALLY BEEN TO DENNIS RIVERA'S office in several years, so I was surprised to see that he'd moved down two floors, trading in a capacious space with rich paneling, numerous photographs and posters, and a large private terrace for a more austere chamber with none of those. Sheetrock walls. No pictures of Bill Clinton or Jerry Brown (whom Rivera endorsed instead of Clinton in 1992). No "movement" posters of the sort that had festooned the old digs. A desk—a table, really—with a laptop, a phone, a cell phone, a few folders, and an issue of *Custom Classic Trucks*, reflecting an evident, if rarely bruited, hobby.

Rather spartan, I say. "Yes. The idea is to be spartan," he says. "And more efficient."

It's just a word, but it's worth pausing on, because "efficient," in the hothouse of progressive politics in which Rivera has his roots, is not something people strive to be. Republicans are efficient; Stalin was, at certain grim tasks; Fascists were especially so (Mussolini and his trains). But for the progressive democrat—and Democrat, the party on whose national committee Rivera sat until he resigned the post earlier this year—efficiency has historically been an unprized trait, held in far lower esteem than the more fragrant qualities of solidarity, passion, and the moral satisfaction that comes with having failed on behalf of a grand cause.

And this is the issue raised by Rivera's March 19 endorsement of George Pataki's reelection bid. The move was certainly efficient; in all likelihood, Pataki will win, and Rivera extracted a $1 billion health-care package with nice raises for most of his Local 1199's 220,000 members. Politicos accept on one level that, as Rivera puts it, "at the end of the day, I'm the president of the health-care-workers union," and so he has to look out for his members first. But his admirers have always expected Rivera to be something more than that. Labor's desiccated state when he came on the scene in the eighties was a function of many factors. But a crucial one—maybe *the* crucial one from the point of view of trade-union activists—was the decision by old labor skates like Lane Kirkland and Jackie Presser to cut deals with leaders of a fundamentally anti-labor party (the GOP) and divorce their unions from what progressive types like to call "the broader social-justice movement." Rivera always seemed to understand this.

1199 SEIU
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GENUS *BEDFELLOWS*, SPECIES *STRANGE*: Pataki, left, and Rivera.

But Dennis: Isn't this what you just did?

IN ALL THESE YEARS, HE'S HARDLY AGED A day. He's 51 now, and I'd bet he hasn't put on five pounds since college. But some things *have* changed. At one point, back in the days of failed grand causes, we were kind of friendly. I remember being the only journalist admitted to a series of meetings in the summer of 1991, at which the task was to choose a slate of progressive candidates for the City Council; every Saturday morning for several weeks, I was permitted to eavesdrop as Rivera plotted strategy with Bill Lynch and Harold Ickes. Then I wrote something he didn't like, and from that moment on, whenever I called him on a topic he deemed nettlesome, he wouldn't call back (I'm not the only journalist in town who can say that, by the way). So it's a good sign that, on short notice, he's agreed to see me. It's a sign of something else, I think, that as I take my seat, he hangs back along the wall behind his desk, standing up, hands in his pockets.

He wants me to know the history. Pataki's first budget included $4 billion in Medicaid cuts, and Rivera mounted a $7 million ad campaign against the cuts that drove the governor's negatives up to 63 percent. Afterward, Pataki called, Rivera remembers, and said "he wanted to have a relationship with our union."

Since then, it's been one triumph after another, and not, Rivera keeps emphasizing, strictly for his members, but for people generally. Health-care coverage for 1 million adults and half a million children. Worker-retraining programs, capital construction programs, a $150 million rehab of Interfaith Hospital in Brooklyn. Then, after September 11, Pataki told Rivera that fiscal straits would require more Medicaid cuts, even though the governor had promised earlier that there would be no cuts for three years. "I said, 'Governor, this backs away from a pledge you had made to us,'" Rivera says.

Thus was born the health-care legislation passed in Albany in January. Briefly: The privatization of Empire BlueCross BlueShield led to a windfall for the state of

PHOTOGRAPH: HOWARD SIMMONS/DAILY NEWS.

roughly $1 billion. In most other states where this has happened, the money went into a foundation dedicated to a broad range of health-care services. A similar process was under way in New York. As Tom Robbins reported in *The Village Voice* on February 19, a shaky coalition of 130 health-care providers in different arenas (AIDS, cerebral palsy, and so on) agreed, after months of tortuous negotiation, on the basic structure and language.

Then, in one night in Albany, it collapsed. Pataki and Rivera agreed to shift that $1 billion to Medicaid restoration, which means money for the institutions where Rivera's members work, and raises for those members. The foundation wound up with a booby prize of $50 million. Legislators voted for all this in the form of a bill that hadn't even been printed.

The bill, and the process by which it passed, was attacked by everyone. But Rivera is unapologetic. The new law, he claims, will do more for poor people than the foundation would have. "I have absolutely no doubt about it," he insists. "In what way would it benefit our society for these institutions to be gutted after September 11? If you take away billions of dollars from the health-care community, our capacity to give people care is impaired."

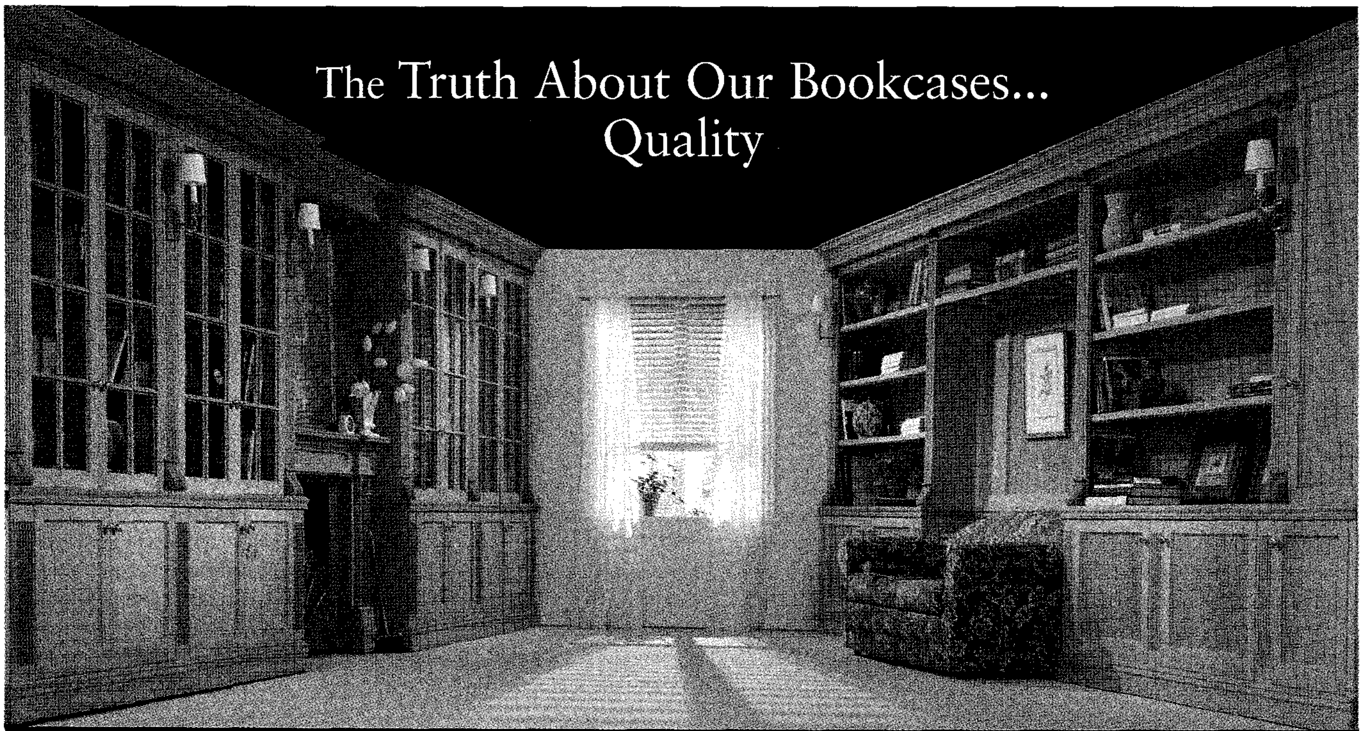
Critics of the package dispute that, noting, for example, that it depends on federal money that is at best a roll of the dice. More generally, Rivera's critics see the measure, and his endorsement of Pataki, as evidence of the emergence of a new and more ideologically elusive Rivera who is not to their liking. One case in point: 1199 has been a major financial supporter of the Working Families Party. On March 7, Robert Polner reported in *Newsday* that Rivera had polled his members, asking them whether they might vote for Pataki on a ballot line the union would create called the "Healthy Families Party." The similarity in nomenclature clearly signaled a possible attempt to create intentional confusion in November and hurt the WFP. "We at this moment are not contemplating creating a ballot access line," Rivera says. "But we're not ruling it out. We'll make a decision based on what's in the best interests of the health-care community and our union, but I doubt we'll do that."

"We have a metamorphosis of people who are in political office,' Rivera says of Cuomo and McCall, adding, '**We have the same stripes that we've had.**"

At the national level, he says, the Democratic Party remains preferable to the GOP. But about Pataki, he is "entirely comfortable and happy to have arrived at this situation." Speaking of the governor's two chief rivals, he takes pains to suggest that these fellow Democratic travelers have traveled farther afield than he: "Andrew Cuomo, who's a good friend, when he wanted to attack our deal, had a meeting with Change-New York, which has been an archenemy of government. And I just saw the picture of Carl McCall in Israel holding a gun. So we have a metamorphosis of people who are in political office . . . We have the same stripes that we've had."

Maybe so. At least, that's the efficient way to look at it. ■

E-mail: tomasky@aol.com



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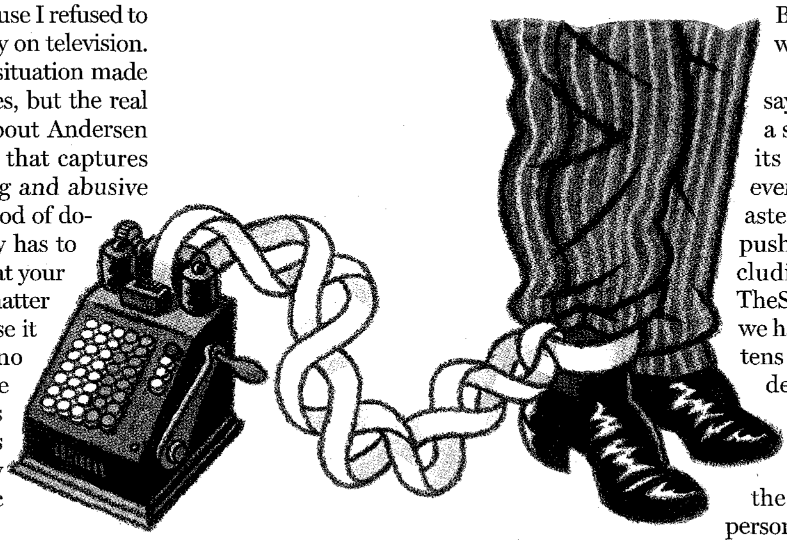
James J. Cramer THE BOTTOM LINE

Account Me Out

The Arthur Andersen accounting scandal offers the government a once-in-a-lifetime opportunity to fix a system rife with corruption and double-dealing—but will it use it?

YOU CAN'T FIRE YOUR AUDITORS IN THIS country without killing your stock. Unless your auditor is Arthur Andersen, Enron's now-disgraced bookkeeper. Arthur Andersen is the fastest disappearing act in American corporate history.

Companies can't fire Andersen fast enough. Except us here at TheStreet.com. Last month, Arthur Andersen fired us *before* we could fire it. Andersen pleads with virtually every other client to stay, but it jettisoned TheStreet.com because I refused to stop criticizing the company on television. The obvious ironies of the situation made for a few amusing headlines, but the real and totally untold story about Andersen and TheStreet.com is one that captures everything that was wrong and abusive about that company's method of doing business. The real story has to do with how, no matter what your accounting firm does, no matter how stupid or mickey mouse it is, you are stuck with it no matter what. Put simply: The Big Five accounting firms (or Big Four, if you think, as I do, that history has already spoken) have little public firms like ours by the balls.



Once in, they can, if they want to, have the run of the place, and you can't do much to stop them. If you choose to switch firms, every financial journalist worth his salt will take aim at you. Every professional short-seller will declare you guilty and pound the bejesus out of your stock. Accounting firms and public companies mate for life, because the consequences of firing are just too horrendous for the client—no matter what kind of knuckleheaded advice the consulting arm of the firm gives you. Until Enron, accounting firms had a license to print money once they were hired for auditing. They could push their consulting arms down your throat, and the hapless client could do nothing about it. In fact, much of the time these firms virtually give away the audit so they can get in the door to earn the big consulting fees. The fact that even after Enron, the Securities and Exchange Commission's chief, Harvey Pitt, is still not willing to force accountants to separate auditing from consulting shows you he's either oblivious to the way accounting firms really work, or he's simply owned by the accountants' lobby.

There's just too much opportunity for abuse and no reason for an auditor to find anything wrong, *even if it is right in front of him,* because such red-flagging will impede the natural consulting flow that makes the relationship profitable to begin with. Don't I know it; I ran smack into the Andersen consulting machine at TheStreet.com, and I didn't even know what hit me.

Until a few weeks ago, if you went to one of Arthur Andersen's Websites, www.aametrony.com, you would have seen a glowing case study about TheStreet.com posted by the accountants who took over our shop right before we came public. In it, Andersen talked about how the former chief executive officer of TheStreet.com was smitten with Andersen immediately after the firm made its pitch. "Two hours later we were selected to replace their Big Five adviser," the site boasted. "That almost never happens. It was that quick of a decision."

Hmmm. Funny thing is, it never happened at TheStreet.com either. We weren't using a Big Five adviser, we were using an accountant from Anchin, Block & Anchin. And he was auditing, not "advising."

The Website went on to say that Andersen suggested a slew of changes as part of its "advising." Amazingly, every one of these was a disaster for our firm. Andersen pushed us to "go global," including the "structuring of TheStreet.com.uk," a business we had to write off after losing tens of millions of dollars. Andersen then "conducted a study that determined the feasibility of a virtual learning product for the financial community." I personally helped kill this boondoggle because it made no sense and had nothing to do with the mission of our company.

Finally, though, in what will go down as the single dumbest thing anyone could ever have advised us to do, Andersen convinced the chief executive officer to destroy my relationship with CNBC, where I had become a regular co-host of *Squawk Box,* in order

TheStreet.com

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ILLUSTRATION BY SEAN KELLY.

to move to Fox News, where Andersen was doing a ton of business. "It was the perfect opportunity for both clients," the Website states. "When they met, they clicked instantaneously. Now TheStreet.com has a weekly show on Fox." Oops! Within a year, our show would be gone, as the relationship with Fox proved completely untenable.

All of these totally knuckleheaded moves, which Andersen still takes glorious credit for, led directly to our sacking TheStreet.com's chief executive officer, Kevin English. But did we fire the real culprit, Arthur Andersen? Nope, not on your life. Even though both founders, who control more than 25 percent of the stock in the company, were furious about these consulting blunders, we could do nothing. Who would believe us if we fired Andersen for actually doing crummy consulting work? The investment community would simply conclude that we were screwing around with our books and Andersen was trying to keep us honest, so we fired them!

The moment Andersen became vulnerable, though—the moment an Andersen audit became more of a stigma than a blessing—we decided to put the account up for review. It was then that Andersen demanded that the new chief executive officer, Tom Clarke, silence me for my negative comments about Andersen on CNBC's *America Now*. When Clarke reminded Andersen that we were a news-and-opinion organization and he wasn't going to rein me in, Andersen dumped us, saying it couldn't work with us any longer.

I can't blame them for wanting to fire us before we fired them, although their Soviet-style handling of the affair is pretty baffling. But the simple truth is that if any other adviser besides our auditor had suggested these stupendously wrong ideas, he or she would have been fired years ago. Andersen got away with it because it knew it could do whatever it wanted without ever risking being fired—that's how valuable the ironclad auditor connection is.

The real irony, by the way, isn't that Andersen fired us. It's that unless the government responds to the current crisis by specifically banning auditors from consulting, we will have lost the best chance we will ever have to reform a ridiculous system where auditing is a foot in the door for incestuous big-fee partnerships rather than a critical check and balance producing honest books for public companies. ■

James J. Cramer is co-founder of TheStreet.com. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions that he takes may change at any time. *E-mail: jjcletters@thestreet.com.*

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ITALY

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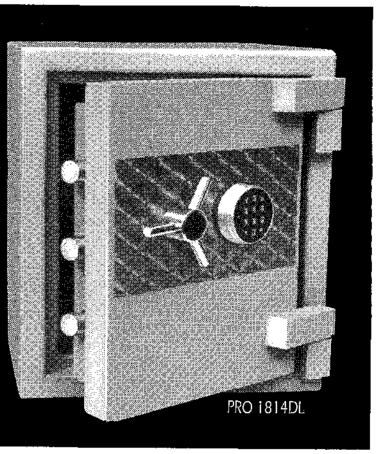

No articles about orgasms
except for these two pages.

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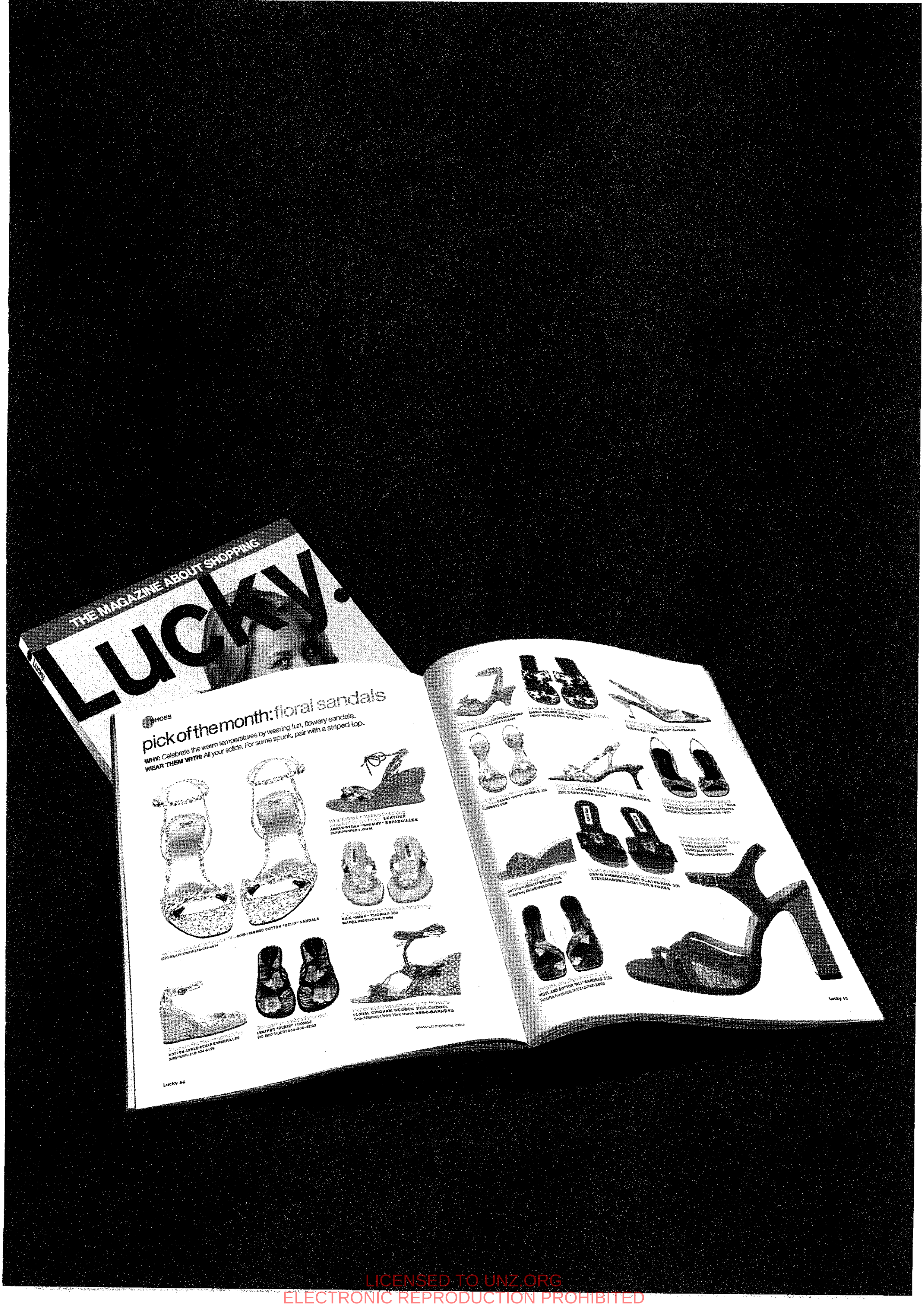

THE MAGAZINE ABOUT SHOPPING

Lucky.

SHOES

pick of the month: floral sandals

WHY: Celebrate the warm temperatures by wearing fun, flowery sandals.
WEAR THEM WITH: All your solids. For some spunk, pair with a striped top.

LEATHER ANKLE-STRAP "WHIMSY" ESPADRILLES
BOW-TRIMMED COTTON "HELIX" SANDALS
SILK "MINA" THONGS
LEATHER "NUBIS" THONGS
FLORAL GINGHAM WEDGES
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Lucky 45

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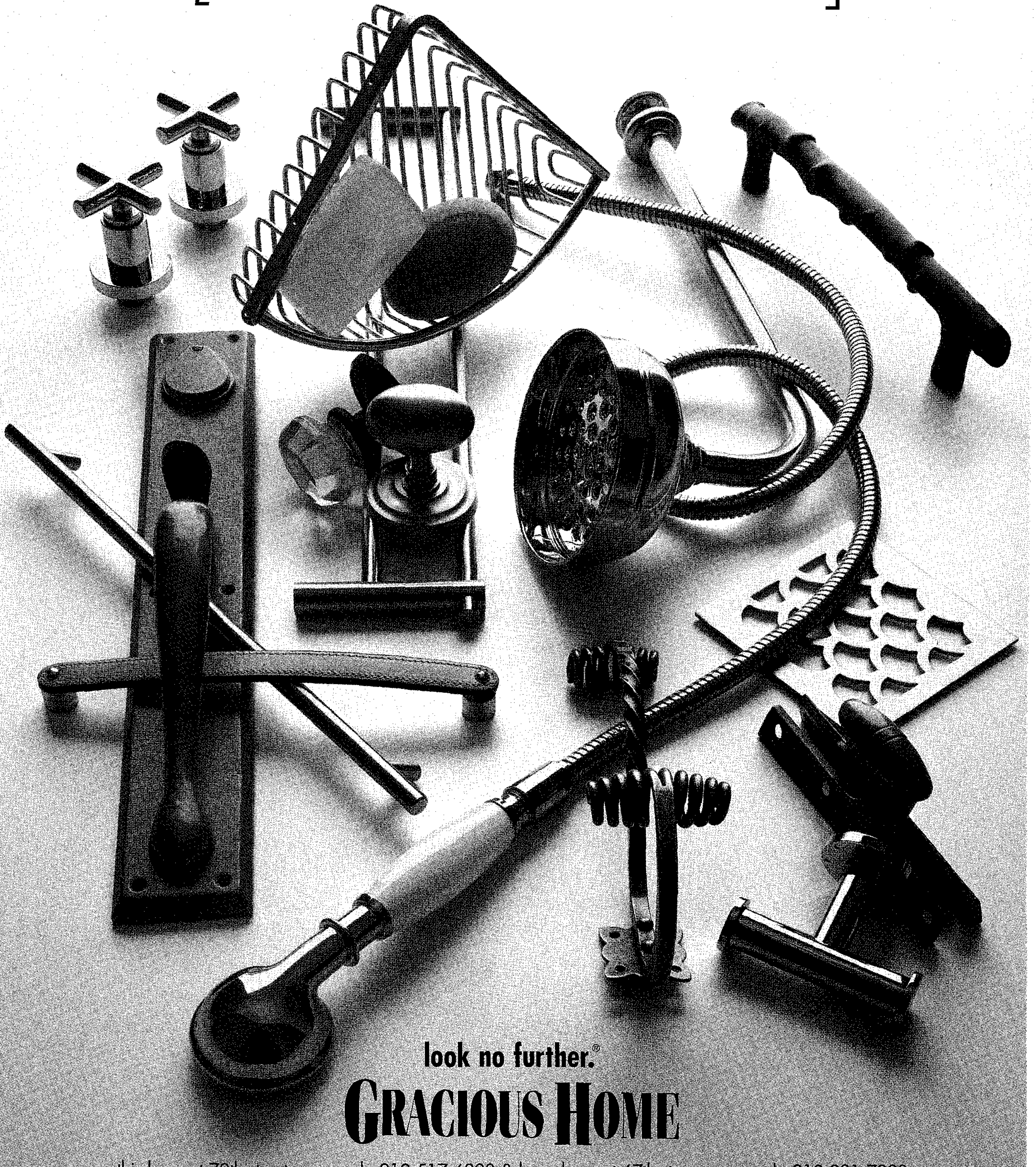

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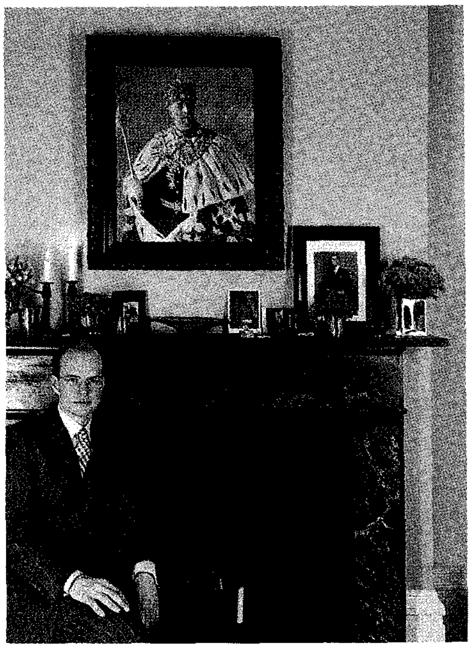
Photos: Clockwise from top right, Robin Osler, Michael Henry Adams, Lars Nilsson.



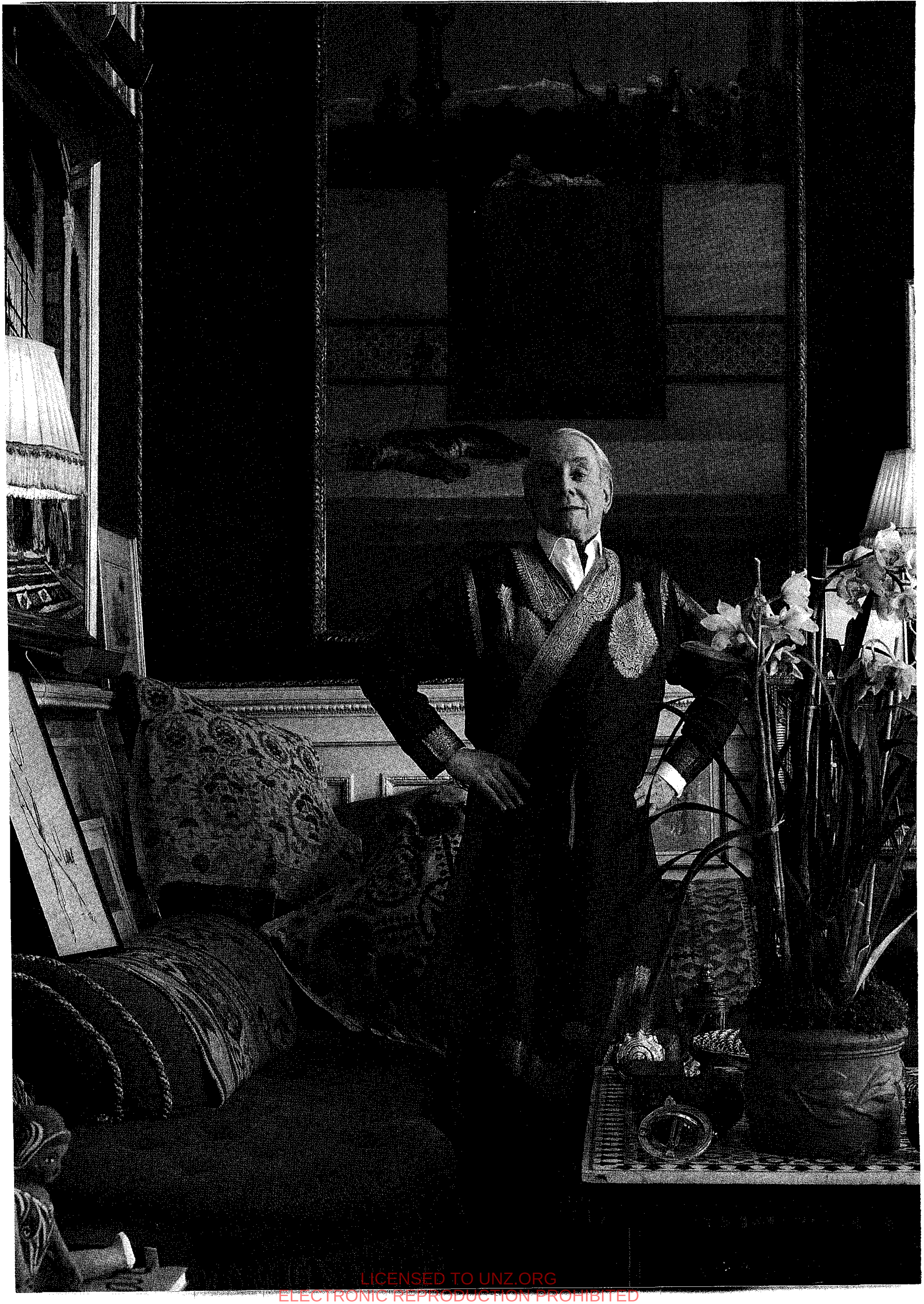
NEW YORK STYLE

By Wendy Goodman

TEXT BY ALEXANDRA LANGE AND AMY LAROCCA

EDITED BY MEREDITH KAHN

In New York City, your apartment is your castle—and your canvas. In this city of the self-invented, it's a place to glory in your creativity without interference (except, perhaps, by your significant other). This issue celebrates New York individuality in seven distinctive domiciles, from Bill Blass designer Lars Nilsson's artfully pristine East Village townhouse, where he entertains fashion royalty at four-o'clock tea, to architectural historian Michael Henry Adams's fabulously cluttered Harlem home, rich in neighborhood relics and flea-market finds. In the following pages, our hosts open their homes and share their tips for stylish city living, from their favorite places to shop to their dinner-party secrets. After all, there's no better place than New York to be an individual, at home or on the town.



Costume jeweler KENNETH JAY LANE made his fortune with *faux* pearls and paste, but his Stanford White lair is the real thing: stocked with pedigreed antiques, eclectic finds, and very happy high-society luncheon guests. By Bob Morris

Jewels in the Town

ON A SUN-DAPPLED WEEKDAY IN A leopard-skin chair in the posh living room of his duplex apartment, Kenneth Jay Lane is smoking and drinking a Campari and soda from a silver cocktail glass. His housekeeper is preparing lunch for eight. In the kitchen, an old-fashioned phone rings, suggesting the good old days of, if not Edith Wharton, then at least Truman Capote. “Hello? Yes?” purrs the famous costume jeweler, natty as always in a *Gosford Park*-ish tweed sport jacket.

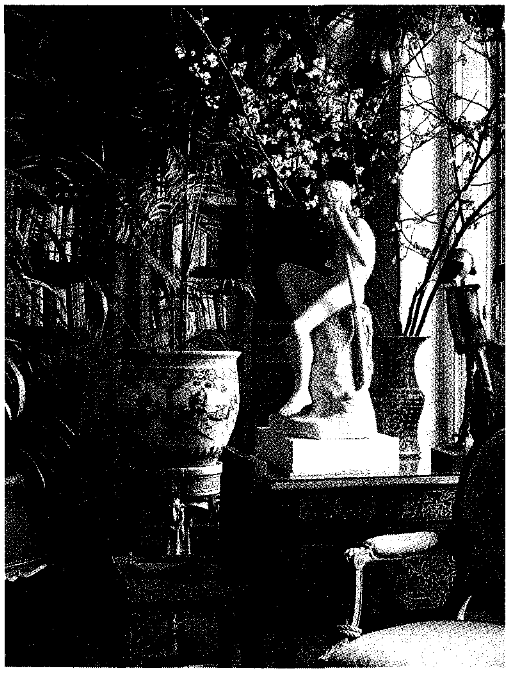
A guest is late. Her driver has gone right past Lane’s home on lower Park Avenue. “Yes, you’re beyond me, darling, as usual,” he says. The doorbell rings and two young, titled beauties are ushered into the vaulted living room. They’re Countess Vanessa von Bismarck and Princess Arriana von Hohenlohe-Langenburg—publicist-aristocrats living in New York. They trill hello and peck cheeks.

“You are so beautiful,” says Lane as he strokes under the chin of Princess Arriana, who married Dixon Boardman last June in Marbella.

“This *place* is so beautiful,” she replies.

Monumentally so. But then, they are in a Stanford White building—one of the few surviving mansions on Park Avenue. Completed in 1892 as the residence for J. Hampden Robb, the New York City parks commissioner, and his wife, Cornelia Van Rensselaer Robb, the Renaissance Revival building housed the Advertising Club from 1923 to 1977. It was then converted to a cooperative apartment house with fifteen units. When it was built, one architecture critic called it “the most dignified structure . . . not a palace, but a fit dwelling house for a first-rate citizen.”

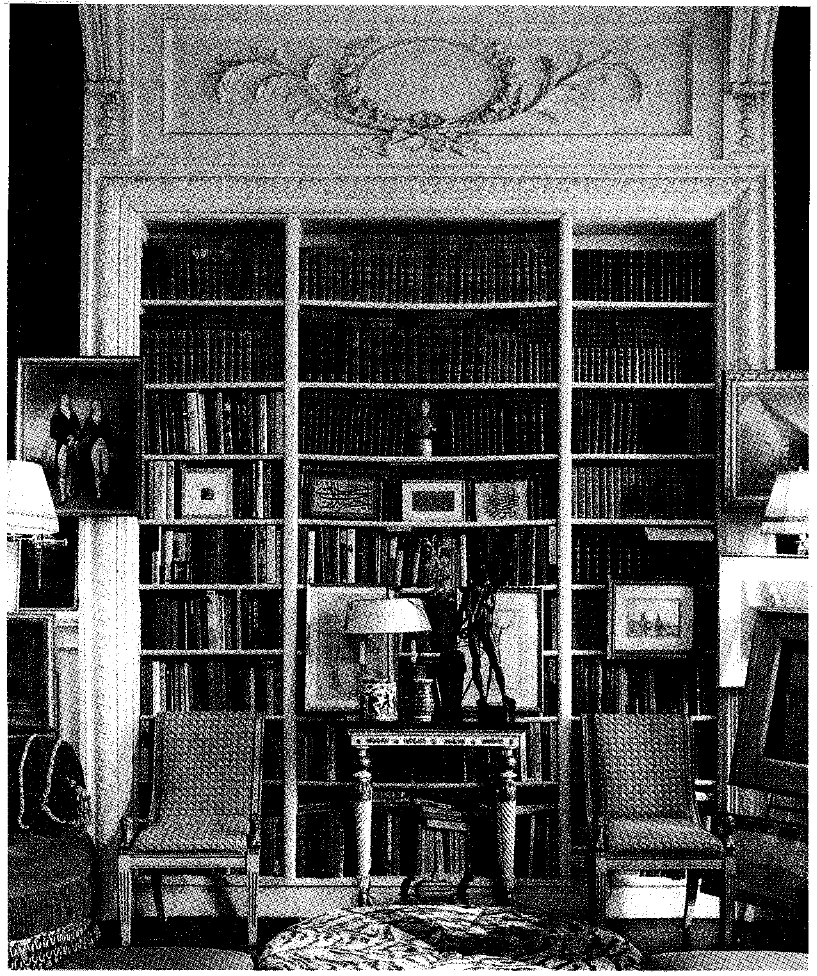
Today, as Lane’s abode, it is one of the most favored places for lunch among a certain stripe of first-rate citizen. Lavish, exotic, but comfortably appointed, the apartment has history in the air; photos and memories of Diana Vreeland, Sister Parish, Nina Hyde, Babe Paley, and the duchess of Windsor, who, legend has it, is buried in a diamond belt made by Lane. The settees, ottomans, and sofas in his grand parlor invite gossiping. It is,



Opposite: Bauble king Kenneth Jay Lane in his living room. “The tiger painting is my favorite painting in the whole apartment,” he says. “I bought it from my wife after we were divorced. She moved to the country and her ceilings weren’t high enough. Thank God.” Lane had the table built in India, and the banquette was custom-made in New York by an upholsterer who, Lane says thoughtfully, “is probably dead by now.” The throw pillows are made from dishcloths Lane bought in a hardware store in Aurangabad. “They cost about 37 cents each,” he says. “And they’ve never worn out.” In the foreground is Betty the Doll, a gift from a friend who had been traveling in Mexico. Betty is as close as Lane will ever come to having a pet. “I never have to walk her,” he explains. “I had her urinary tract removed.”

Left: Lane combines figural sculpture from two eras on a Boule desk. The classic statue is by Thorvaldsen, and the bronze, contemporary piece behind it is by an artist from New Orleans.

PHOTOGRAPHED BY ANDREW BORDWIN



> "I don't really buy *anything* anymore. Everything I own I've had for so many years, including my clothes. I just wear them out!"

Above: The tiger ottoman was a gift from Pamela Harriman "when she was still Hayward. Brooke Hayward *refuses* to sit on it." The leather-bound books are, according to Lane, "just that: bindings." The two chairs are Empire, and the console is Swedish.

Opposite: The walls of Lane's living room are upholstered in brown brushed cotton, and the large, double billiard lamps were designed by decorator Robert Denning. Lane picked up the two leopard chairs for less than $100 in Palermo, and designed the double banquette himself: One side is for cocktails before lunch, the other for coffee after.

in fact, a space that demands its guests be a little naughty and a little larger-than-life.

"The main thing is, it's fun," says Aileen Mehle, the society columnist. "You just feel totally at ease there and free to gossip."

So never mind the Grill Room at The Four Seasons. This is the place to be.

"Kenny, yours is the only invitation I ever accept for lunch," says the princess.

"It's so intimate here," adds the countess. "So European. Can we smoke?"

Of course they can.

EVEN IN THESE DAYS OF RENEWED LIP SERVICE TO THE comforts of home and cocooning, very few social engines in New York give lunches. "I know women who are out to lunch every day," says Mario Buatta, the society decorator. "But it's just too much work to give a lunch at home, there's too much to organize, and then people fly off at 2:15 sharp to leave you alone."

But imagine, if you will, Lane's situation. With his office in a gritty zone of fabric retailers just east of the garment district, he can walk from showroom to home in ten minutes. While he's at the office, running his costume-jewelry empire (which includes bi-monthly appearances on QVC that bring in $200,000 an hour, he says), lunch is prepared by his faithful housekeeper, Isabel. All he has to do is appear a few minutes in advance to receive his guests.

Here come the rest of them now: The countess of Salm, whose husband, Peter, is the son of Millicent Rogers; the earl and countess of Albemarle, otherwise known as Rufus and Sally. The guest of honor is the duchess of Ratibor, who is visiting from Vienna. She's married to a duke, Lane can tell you, but she's also a descendant of Metternichs, Hohenlohes, and Salms.

"I keep up with all this silliness," he says. For help, he owns a copy of the *Almanach De Gotha*, Europe's equivalent of our *Social Register* for tracing the titled.

Within five minutes, everyone is chattering away as if they've known each other for years. Lane, who loves to hold court and is famous for doing so, talks about being stuck on a home-shopping TV show in Austria for three hours, with nothing in his stomach but vodka.

"I was told not to be funny because Austrians have no sense of humor," he says.

Then he talks about how Jane Wrightsman once told him she didn't know what a BLT was. "She used to work at the gift shop of the Beverly Hills Hotel, and there's nothing wrong with that," says Lane, known for his quips, "but that gift shop is right next to the world-famous Fountain Coffee Shop, so she really *should* know a BLT."

In a small dining area in the adjoining gallery next to the kitchen, the housekeeper, in classic maid's uniform, moves around the William the Fourth period table silently, proffering silver platters of crab Isabel, the house speciality, and stuffed tomatoes. White wine is poured from festive striped overlay glass bottles from Bohemia. Under Lane's permanently raised eyebrow, this luncheon is both formal and off-center enough to demand more naughtiness.

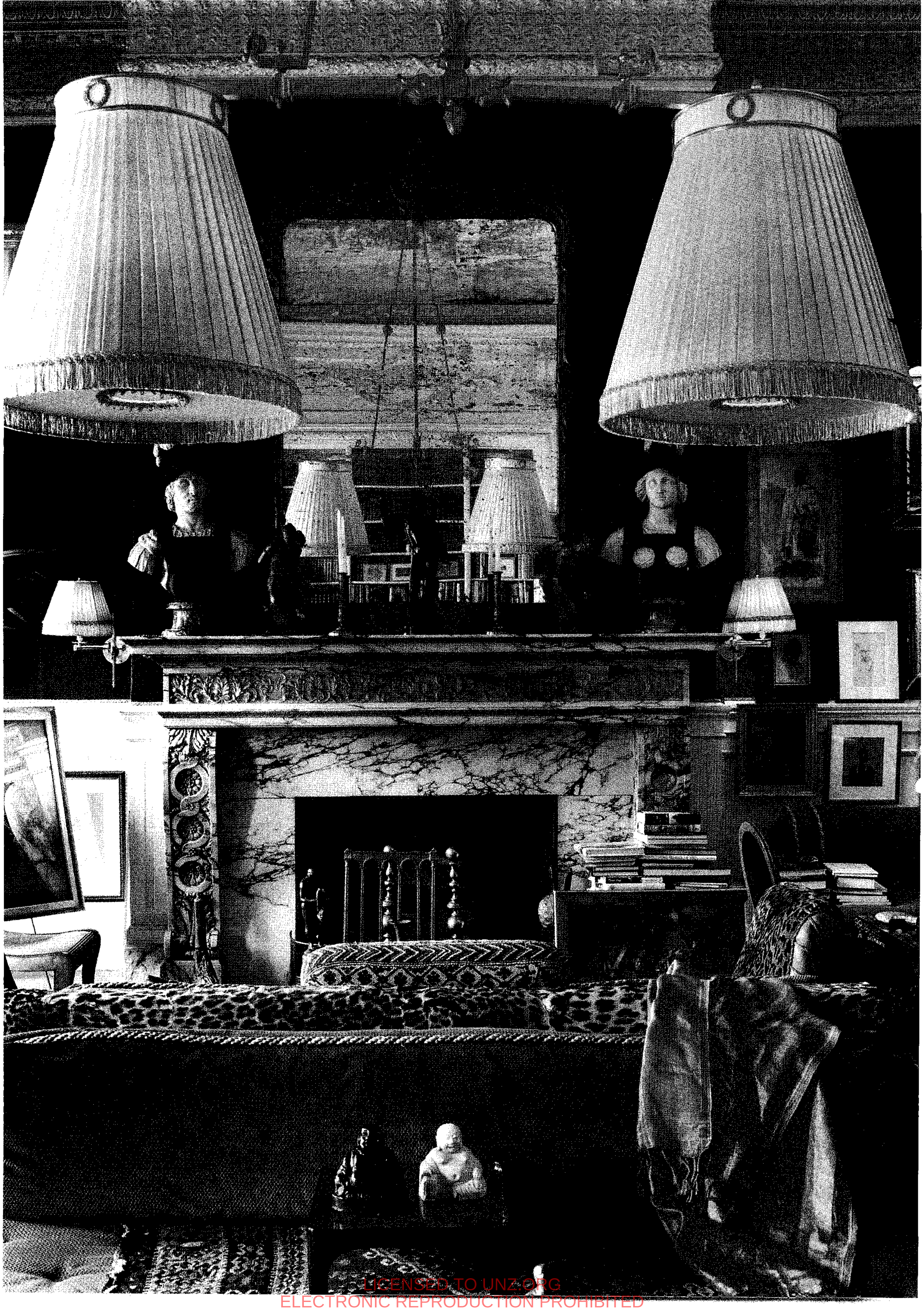
When, for instance, large silver soup bowls are placed before each guest for a baked-apple dessert, the earl of Albermarle, who is a bit of a wag, remarks, "Kenny saw some circumcision bowls somewhere and had them enlarged."

The older ladies blanch, then everyone laughs.

ALTHOUGH HE WAS BORN TO A MIDDLE-CLASS FAMILY in Detroit (he pronounces his hometown as if it were French), Lane had no trouble getting in with the jet set just a few years after he hit New York in the mid-fifties. He had a degree from the prestigious Rhode Island School of Design, some very well-made suits, excellent table manners, raven-smooth hair, and, as Diana Vreeland said, "the straightest part in New York."

She promptly put him on the cover of *Harper's Bazaar* with Halston, who was a milliner back then, in 1961, dressing an imperious-looking Sophia Loren.

In those days, Lane was designing shoes. He adapted Roger Vivier's chic pumps for Christian Dior. He made rhinestone heels and toes on shoes for Arnold Scaasi's dress collections. By the early sixties, he had begun to make his name in costume jewelry. And as his reputation soared, so did his social stature, and, one might add, his view of himself. But then, what woman could resist a man who could throw bon mots and extravagant baubles at them as if he were society's Santa Claus?



"It's rather nice having a lamp on the table instead of flowers. You can go light or dark depending on the wrinkles of the people who are coming to lunch."

In his 1996 memoir, *Faking It*, he calls Babe Paley a great friend, and recounts how Jackie Kennedy used to tell him she'd seen a necklace of hers—one that Lane had duplicated for her and then put into his collection—on *Dynasty*. He made Barbara Bush's fake pearls (she sent him a note saying people were disappointed when she wasn't wearing them) and a Bill Clinton–inspired saxophone pin for Pamela Harriman. He's chummy with all the potentates and doesn't mind letting you know about it, even when what he says isn't so nice.

And really, who wouldn't want to hear?

"Baba Metcalfe was a pain in the ass," he says about Lady Alexandra Metcalfe, daughter of Lady Curzon. "She once told me that a tiara I made to go with her mother's famous peacock gown wouldn't do at all!"

Some find the heights from which he surveys life a bit hard to take, and hear in his dulcet voice more than a trace of disdain for all the little people scrambling outside his rarified circle.

Those deemed worthy, however, receive only charm and devotion from Lane, who has the stamina of a socialite and is often seen on their arms. Okay, he's not Julio Iglesias, or even Noël Coward for that matter, but the ladies do love seeing him out and about.

"He's always cheerful, and a he's just such a *character,* in the greatest sense of the word," says Mehle. "He's dapper, delightful, and a gadfly about town who knows how to be up when he goes out," adds Candy Pratts Price, executive fashion director at Style.com. "And he's always going someplace complicated, like a coronation or India. It's never simple like the Hamptons or Fire Island. He's like a jet-setter from the fifties and sixties."

"His living room is made for lounging," says Buatta. "It has the feeling of the Mark's Club in Mayfair in London and a Turkish tent, and I love that it has such an enduring quality and the feeling of history, as if it's been that way forever. It's an exotic room, a costume-party room, not a room for a plain Jane. It's his kind of room."

"His home is like a repository for his travels and his social life," adds Mehle.

IN FACT, THERE ARE ENGRAVED INVITATIONS FROM around the world in his bedroom, along with snapshots of glamorous friends; there are opera pumps on the floor. The bedroom's languid atmosphere is Proustian, although the inspiration is actually Federal. On the walls there are vanitas paintings—still-lifes with skulls—creating a surprisingly academic air, even for a well-read costume jeweler. There's also a sensual painting of a reclining Endymion, the beautiful naked young man who wanted eternal youth and was put to sleep by the goddess Selene, who loved him.

"Not a bad arrangement for a marriage," says Lane, who was once married.

The bathroom is green marble (verde antique) with chrome fixtures, and spectacularly regal.

"Why be depressed when you get up in the morning?" Lane asks.

Downstairs, in the living room, or "parlor," as Lane calls it, under the elaborately molded soapstone ceilings, there's a double banquette, which invites reclining as if in a sultan's tent. Coffee is served in demitasse cups.

The guests, who seem like a human collection of the baubles he uses to make his jewelry (although one could argue that they're the real thing, not fakes), admire his variety of Bedouin paintings and Orientalia. There's the leopard-fabric chairs from a flea market in Palermo, a tiger-velvet ottoman, a steer-horned chair, portraits of Berber boys, harem girls, rajas, sultans, and, of course, Diana Vreeland, who once told him, he recalls, "In the whole city of New York, you can't find a rhinoceros horn!"

On his regal, richly ornamented balcony overlooking Park Avenue, with its glorious view of Grand Central Terminal and the Empire State Building, he surveys the city as if it were his personal fiefdom.

"This is where the revolution will start," he tells his guests. "Except instead of you people, I'll get the Hispanic workers from my office and some of my black friends, maybe Bobby Short, and we'll wave down to the public from this balcony."

"Fantastic," says the duchess of Ratibor as she smokes a slim cigarette.

At 2:30 sharp, the countess of Bismarck declares that she must get back to the office. "Maybe we should play the Bismarck marching song for your exit," says Lane, who grew up Jewish, "although I'd hate to think what *that* would be."

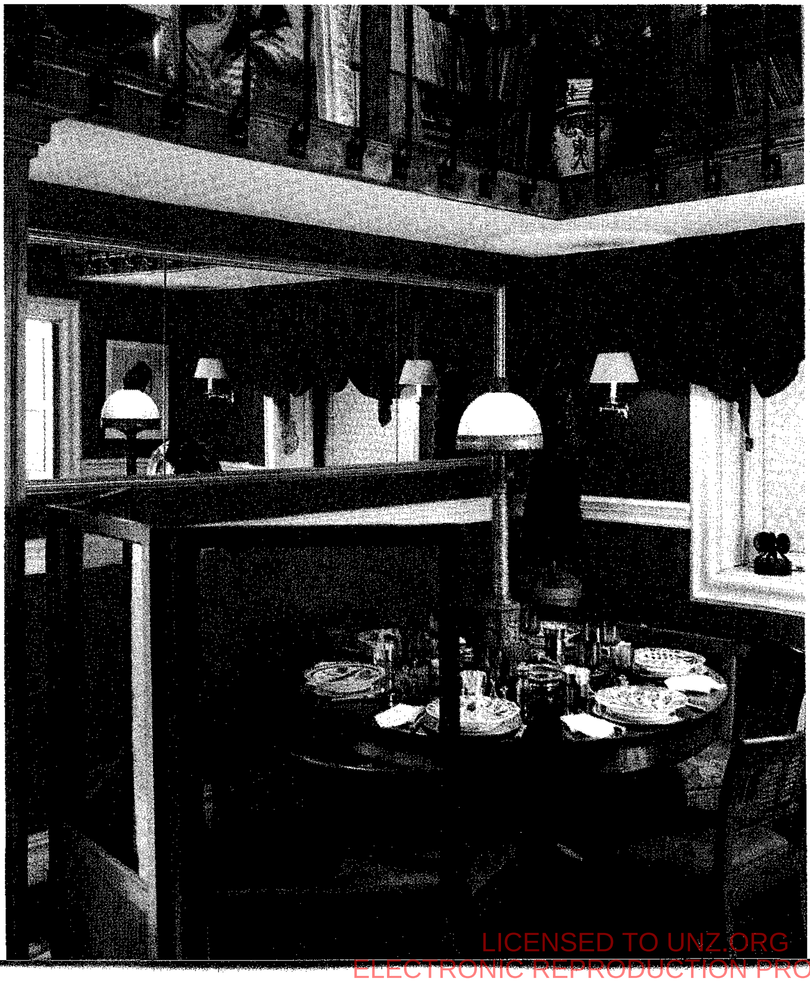
Bismarck puts out her cigarette and straightens her pleated skirt.

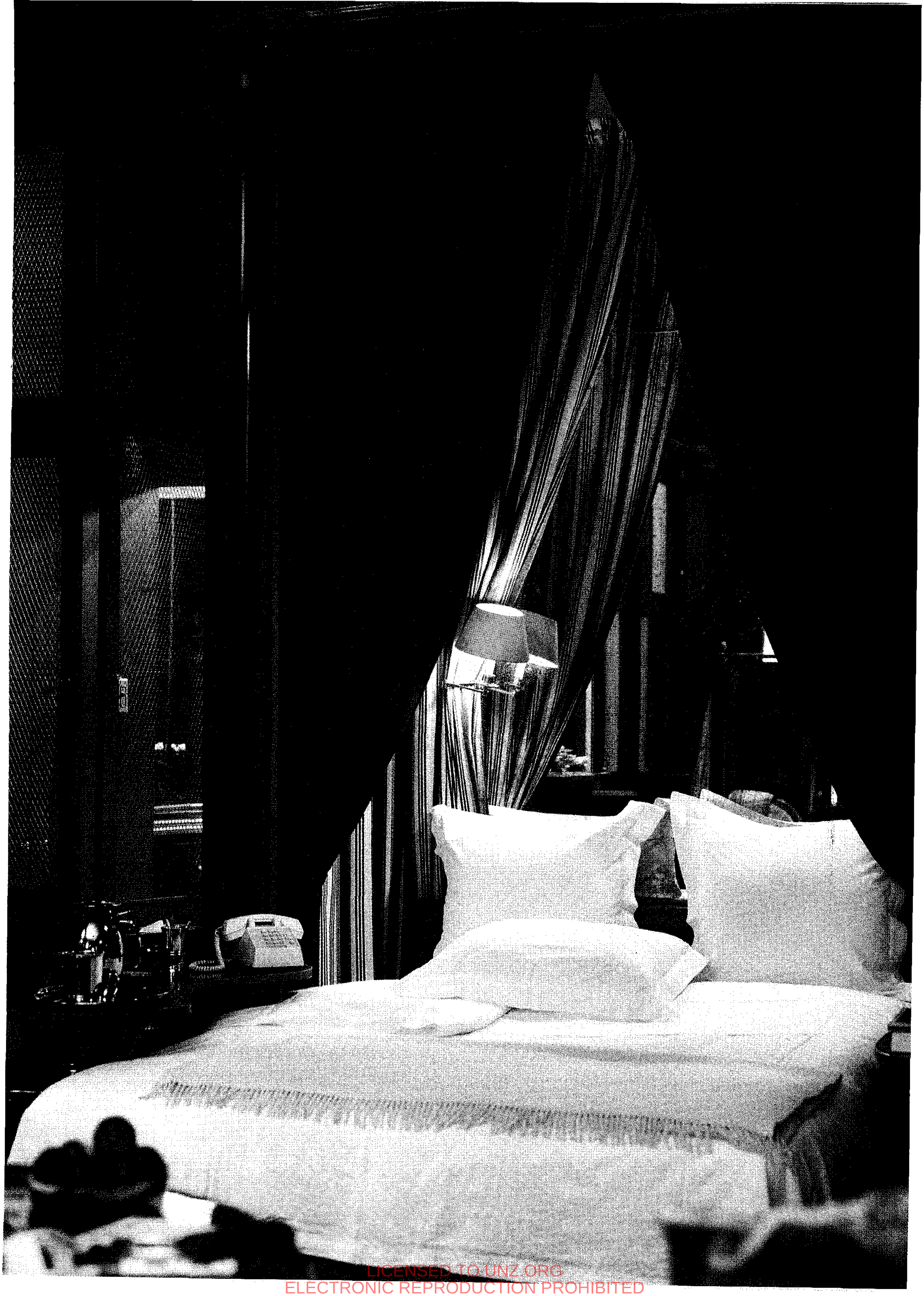
"Very naughty, Kenny," she says. "Very naughty."

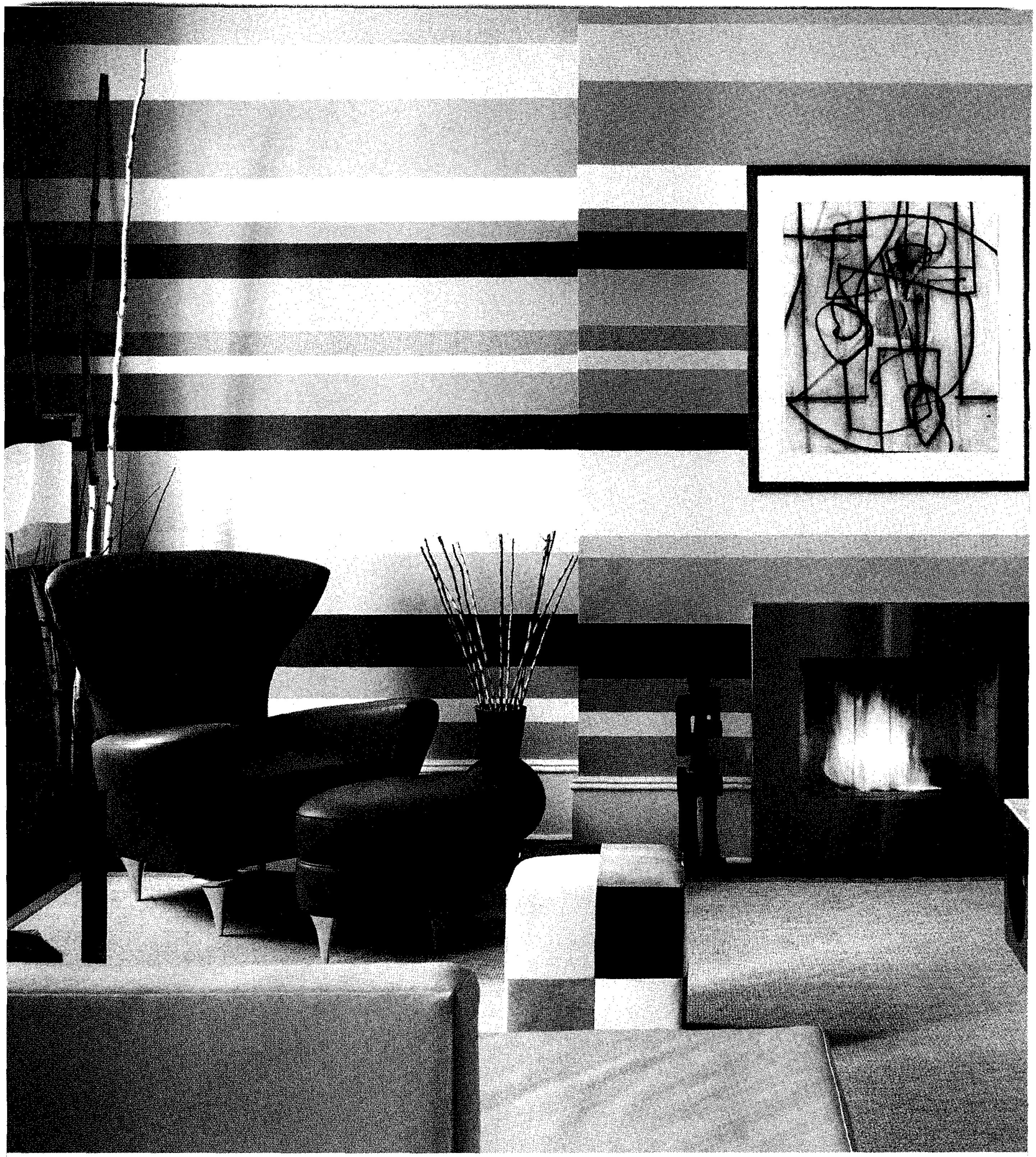
The décor made him do it.

Below: Lane's dining area—a niche in his red-painted entry hall—seats eight comfortably around the William the Fourth table. The lamp in the center of the table is American, nineteenth-century. It splits so the lamp cord can be snaked down the center.

Opposite: Lane's bedroom has twenty wooden columns, and a double swag of curtains frame a mirror behind the bed. The heavy green fabric matches the walls.

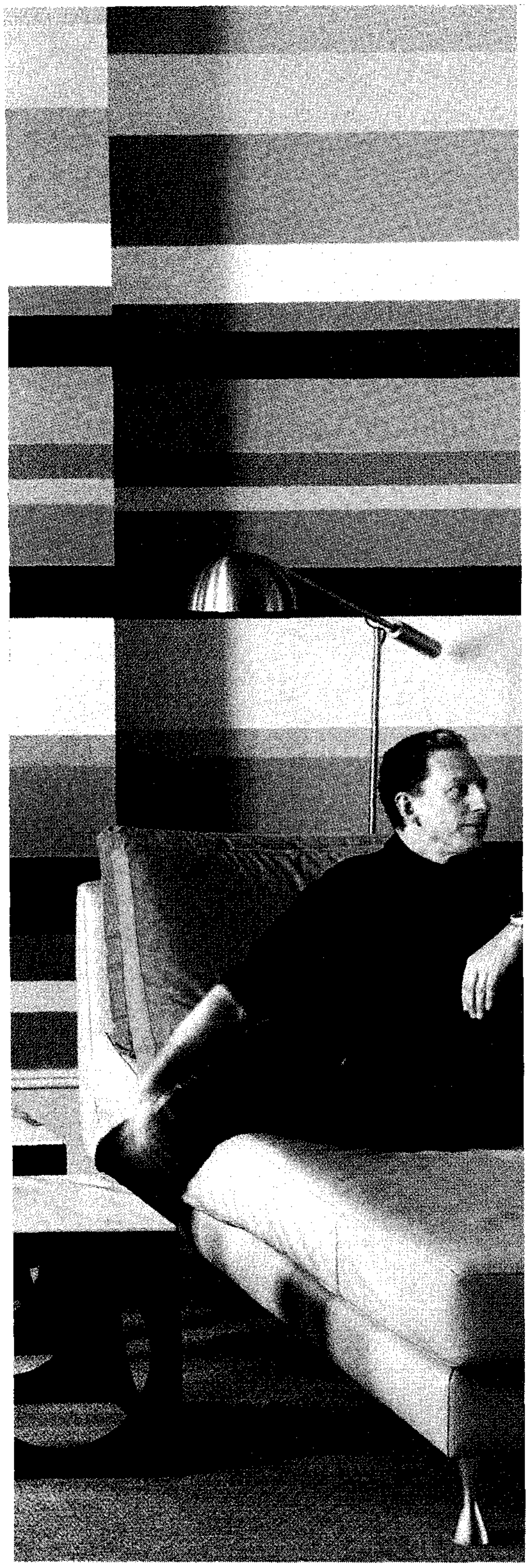






"It is something I wouldn't recommend for someone who isn't *very* patient," Goodman says of the stripes he painted around the living room after developing the pattern on his computer. "The stripes add to the size of the room, while most people would think they'd make it smaller. And when you see people against the striped wall, everyone looks amazing. It's almost surreal."

PHOTOGRAPHED BY FERNANDO BENGOECHEA



Above: Jeffrey Goodman in the living room. To keep things as airy as possible, the designers used their own low-lying furniture, available at **See** (920 Broadway, near 20th St.; 212-228-3600): two leather Bossanova chaises, marble-topped bronze drink tables, an Ultrasuede-and-vinyl patchwork stool. In the corner, their Electa chair sits on tiny reflective aluminum legs. Above the stainless-steel fireplace, a charcoal drawing by friend Daniel Brice; to the left, a forties metal sculpture found at the Chelsea flea market. On the floor, a Bolan rug made of plastic fiber that looks like sisal but is kid- and dogproof.

The designers behind GOODMAN CHARLTON, INC. make modern comfortable with their colorful, kid-friendly space.

Stripe It Rich

When designers Steven Charlton and Jeffrey Goodman traded in their glass-walled California hilltop house for a Manhattan apartment, they knew they had to bring some of those lazy horizontals east. But instead of opting for white-brick sprawl, they chose an upright brownstone floor-through, off Park in the Twenties, injecting a Left Coast mood through color (lavender, silver) and lifestyle (relaxed parties with potato pancakes and chocolate fondue—a hit with their 6-year-old son, Lucas). The final west-meets-east touch is at the center of every room, where the pair's collection of sixties light fixtures have updated the nineteenth-century apartment's ceilings: Looking up, the family can almost pretend they're not in New York anymore.

GOODMAN AND CHARLTON'S CITY GUIDE

WEEKEND ROUTINE: "We go every Saturday to the art galleries in Chelsea, and then we take Lucas to the **Clement Clarke Moore Park** at 22nd and

Below: Goodman painted this surreal work himself; it now hangs opposite their bed over an enameled metal bench. The plastic chair is an un-pedigreed seventies version of the Knoll chairs in the dining room.

THIS IS
NOT REAL

Tenth. It's a good reward. For lunch, **The Park** [118 Tenth Ave., near 18th St.; 212-352-3313]."

EATING OUT: "We like **Spread** [323 Third Ave., at 24th St.; 212-683-8880]. Not just because we designed it—it's very convenient, and Lucas hangs out in the kitchen."

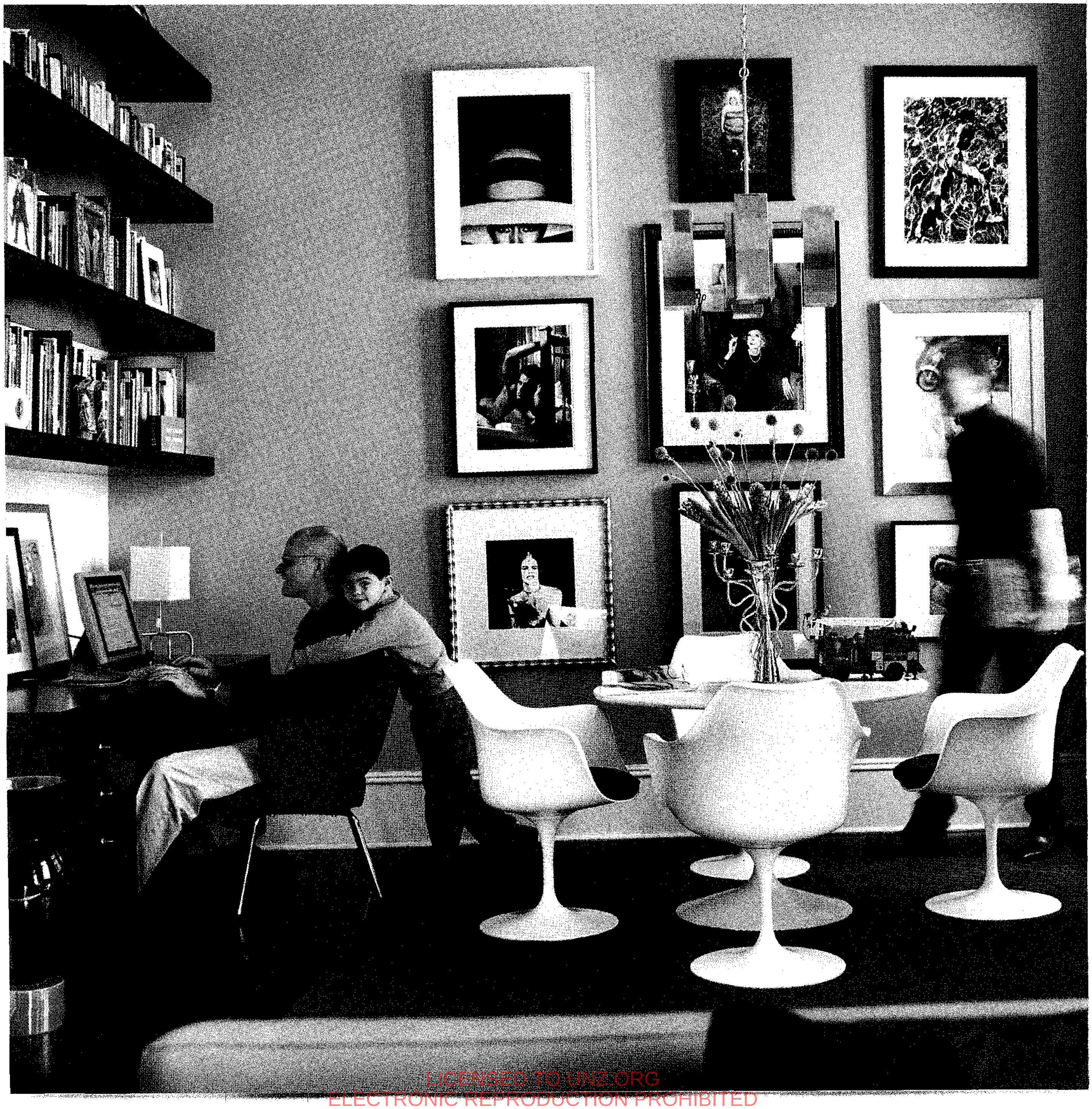
EATING IN: "With a kid, you go to the corner supermarket every day. But the best market in New York is **Whole Foods** [250 Seventh Ave., at 24th St.; 212-924-5969]. For wine, **Gramercy Wines** [121 E. 23rd St.; 212-505-0550]."

PERSONAL STYLING: Goodman likes **Vivienne Westwood**, 71 Greene St.; 212-334-5200. Charlton prefers **Dries van Noten**, at Barneys New York, 600 Madison Ave., at 61st St.; 212-826-8900. "Lucas, of course, wears mostly jeans."

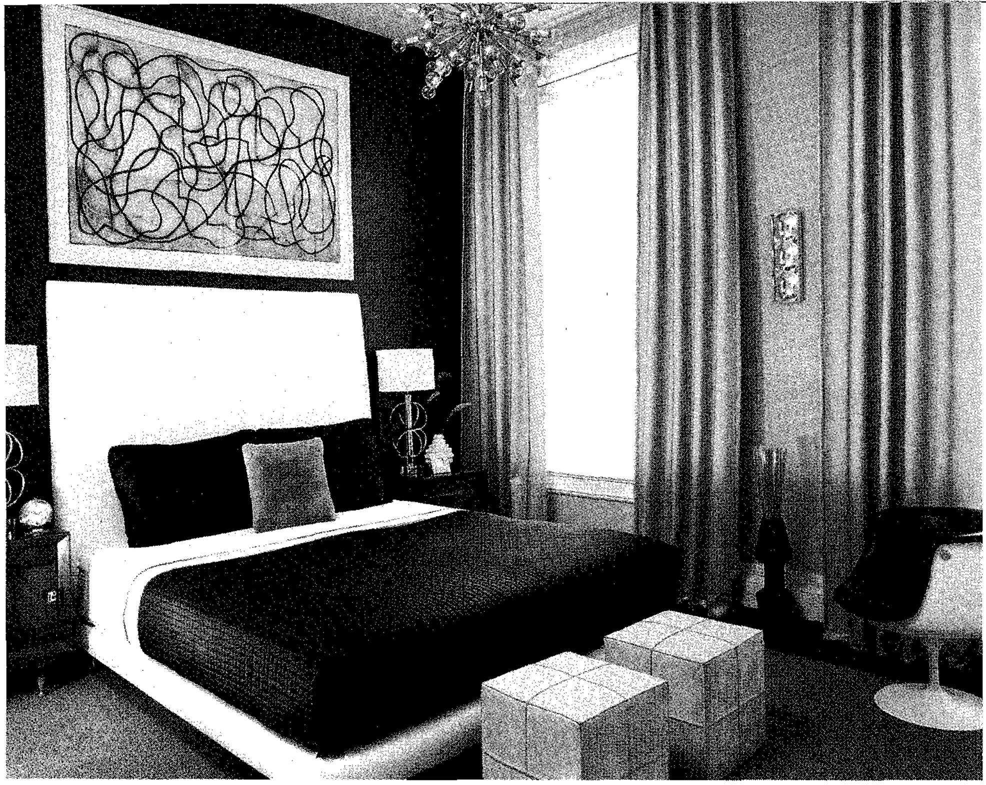
FOR THE APARTMENT: "**Terence Conran Shop** [407 E. 59th St.; 212-755-9079] has nice presentation and good variety. We've bought a lot of stuff at **Moss** [146 Greene St.; 212-226-2190]. For vintage pieces, we like **C.I.T.E. Design** [100 Wooster St.; 212-431-7272]."

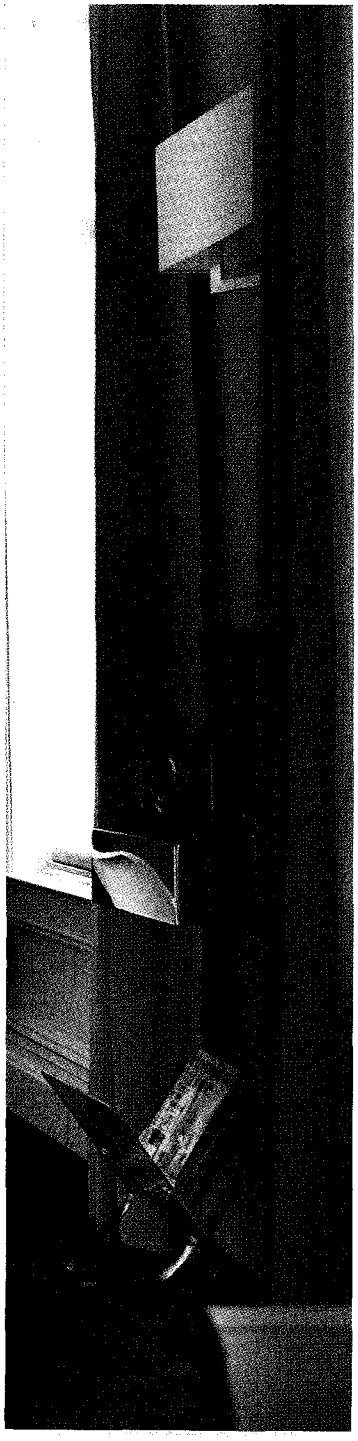
BOOKING UP: "We love the **Oscar Wilde bookshop** [15 Christopher St.; 212-255-8097]. **Archivia** [1063 Madison Ave., near 80th St.; 212-439-9194] has amazing design books. **Books of Wonder** [16 W. 18th St.; 212-989-3270] is great for Lucas."

PLAYING HOST: "We like to have comfortable parties—we do big old cooking as opposed to nouvelle cuisine. We did a chocolate fondue and apple martinis for Steven's birthday. Everyone came in their pj's, which was great."

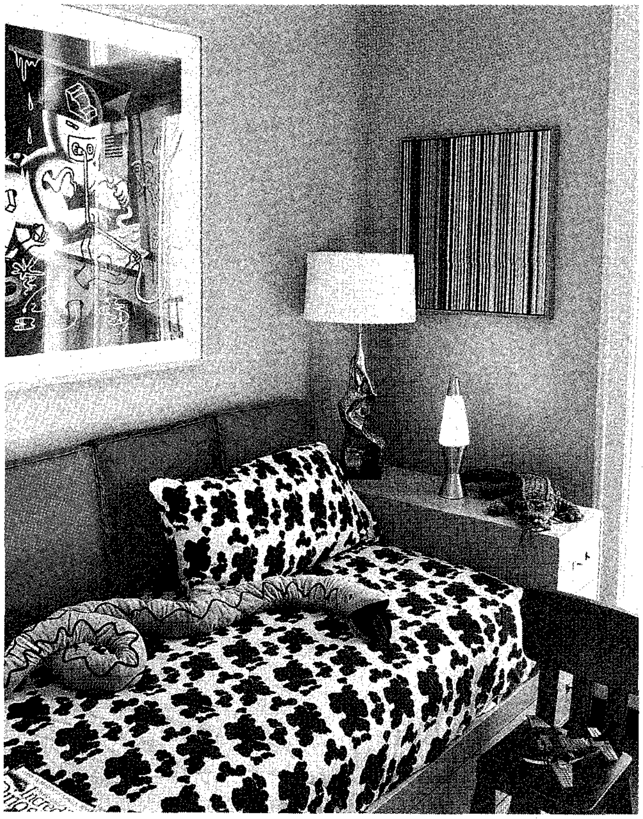


Right: Goodman and Charlton designed the bed's headboard, which is covered in vinyl—"so it stays very clean," Goodman explains. Above the bed, another Daniel Brice work. The chocolate paint matches the Matteo bedspread from **ABC Carpet & Home** (888 Broadway, at 19th St.; 212-473-3000). The overhead light is a vintage Lightolier fixture they found at the flea market. The satiny curtains are actually a stiff, iridescent vinyl. Between the windows, a vintage mirror they found in Miami and a ceramic vase from **Jonathan Adler** (465 Broome St.; 212-941-8950) filled with slender stainless-steel rods.



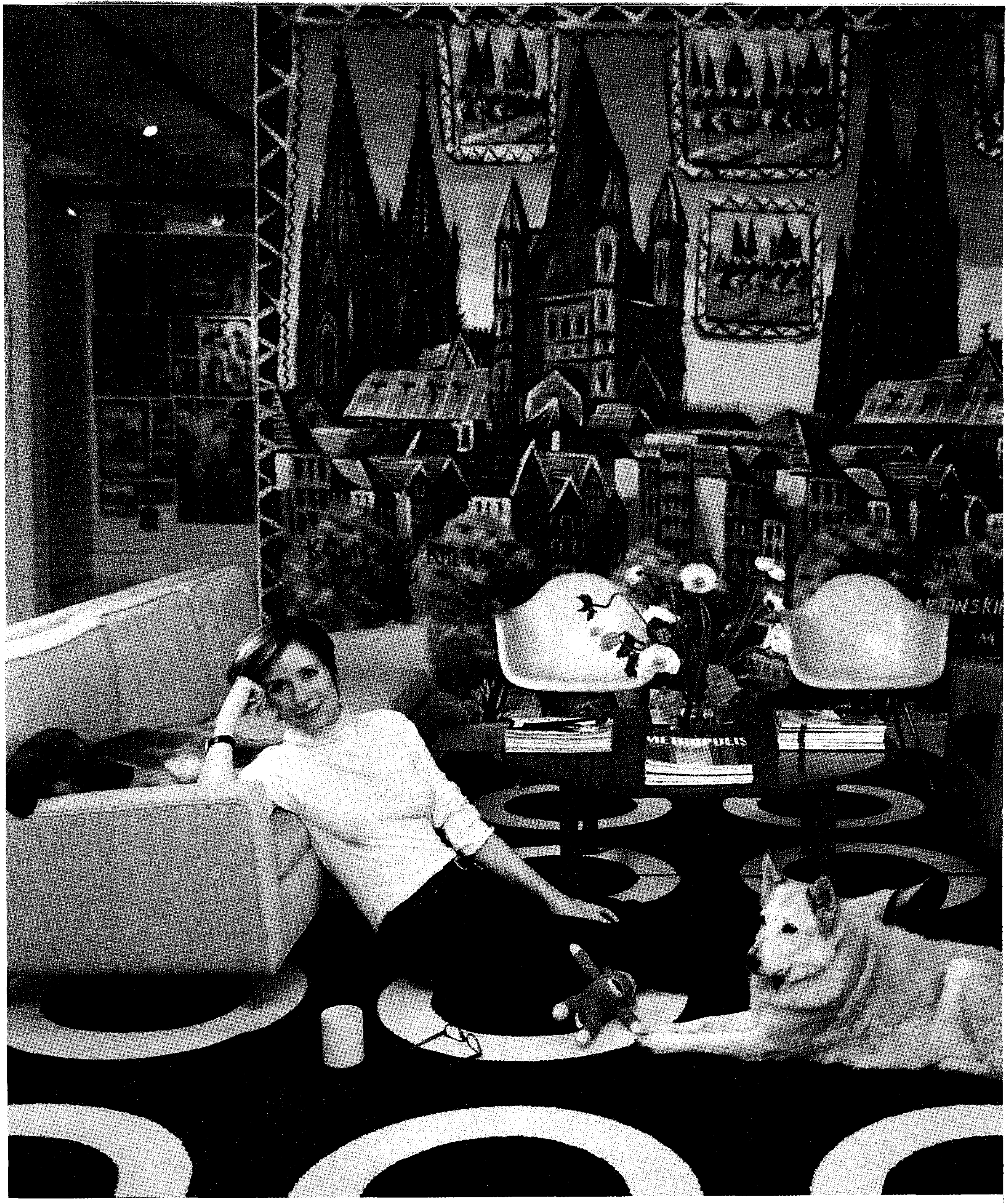


"It took us a good four months to find an apartment. This has a very different feeling than modern architecture, which is leaner and lower, but all of our pieces from California work great."



Far left: Steven Charlton, embraced by son Lucas, sits at his desk, a built-in mahogany slab that doubles as a buffet. Goodman enters at right. The Saarinen-designed dinette set is from **Knoll** (105 Wooster St.; 212-343-4000). On the periwinkle wall, an arrangement of black-and-white photographs, all figurative. "I like the idea of having a dining table where you are surrounded by faces," Goodman says. The lamp is vintage seventies; on the ebony-stained floors—consistent throughout the apartment—a purplish sheared sheepskin rug.

Near left: Lucas picked lime green for his bedroom walls, while his parents designed the wooden bed, with toy storage at both ends and below. The pink and orange cushions are covered in impervious-to-anything vinyl. A Mark Kostabi, bought when Lucas was born, hangs over the bed; the red plastic chair is from **Ikea** (1000 Center Dr., Elizabeth, N.J.; 908-289-4488), as are the cow-print sheets.



"One of the things I always liked about having the family furniture is that it has the patina of my family's life on it. There's an element of intimacy to the things that we own."

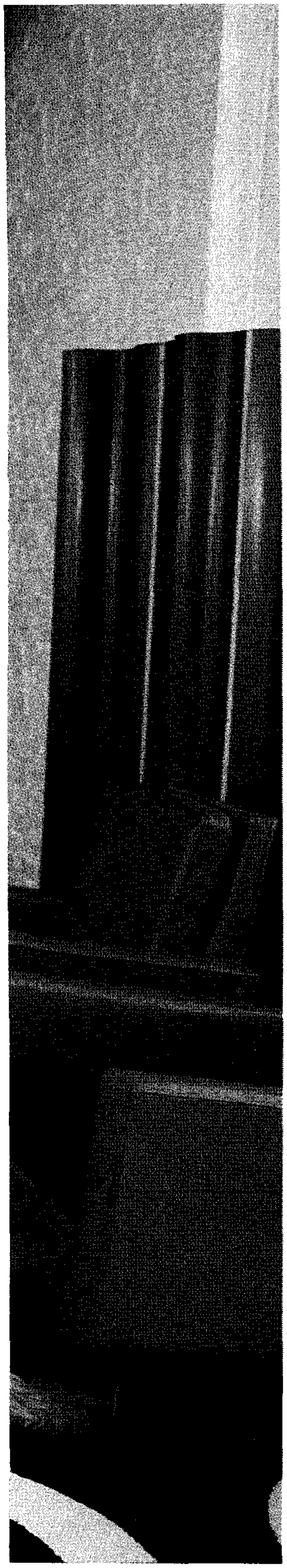
Above: The furniture may be pedigreed, but the rugs aren't: There are four, all from **Ikea** (1000 Center Drive, Elizabeth, N.J.; 908-289-4488). The Florence Knoll sofa and chairs, along with the Eames bent-wood screen, rear, are from her parents. Osler bought the two Eames fiberglass chairs at a junk store for $10 each. The blue painting is a scene of medieval Cologne by Steve Keene, a friend from college. The teak coffee table, center, is a Scandinavian piece from the sixties. *Osler painted it red years ago—an impulse she now regrets.*

PHOTOGRAPHED BY GEORGE HOLZ

Blue-chip Eames and wildly colored, quirky art give ROBIN OSLER's Chelsea loft a definitively personal touch.

Graphic Arts

Architect Robin Elmslie Osler (who runs her own firm, EOA) comes by her design talents, as well as her modern furniture, naturally. Her great-uncle was Prairie School architect George Elmslie, her grandfather Emil Lorch founded the architecture school at the University of Michigan, and her parents filled their home with Knoll and Herman Miller furniture. In the 2,300-square-foot Chelsea loft she shares with her husband, Bruce Matthews, and dogs Uta and Dagmar, Osler has mixed these now-vintage heirlooms with bigger, bolder contemporary art, much of it made by friends from her school days—entirely appropriate in a neighborhood so dominated by galleries that Osler's favorite local coffee stop is the Dia Center.



Right: The tub, an antique her husband bought on the Bowery, was handpainted by another artist friend, Lowell Boyers. The stool is a flea-market find, but the robe, right, is actually a Versace couture dress that Osler bought years ago.

HAIR AND MAKEUP BY JIM CRAWFORD/GARREN.

OSLER'S CITY GUIDE

VISUAL AID: "My favorite museum is **MOMA** [11 W. 53rd St.; 212-708-9400]. We used to get their catalogues when I was growing up in Michigan, so when I moved to New York, I had to become a member. The **Drawing Center** in SoHo [35 Wooster St.; 212-219-2166] also does great shows. For art supplies, **Pearl Paint** [308 Canal St.; 212-431-7932] is fabulous, and so is **Industrial Plastic Supply** [309 Canal St.; 212-226-2010]; they have this great insect screen that I laminate between glass or use as a room divider. For architecture books: **Urban Center** [457 Madison Ave., at 51st St.; 212-935-3960]."

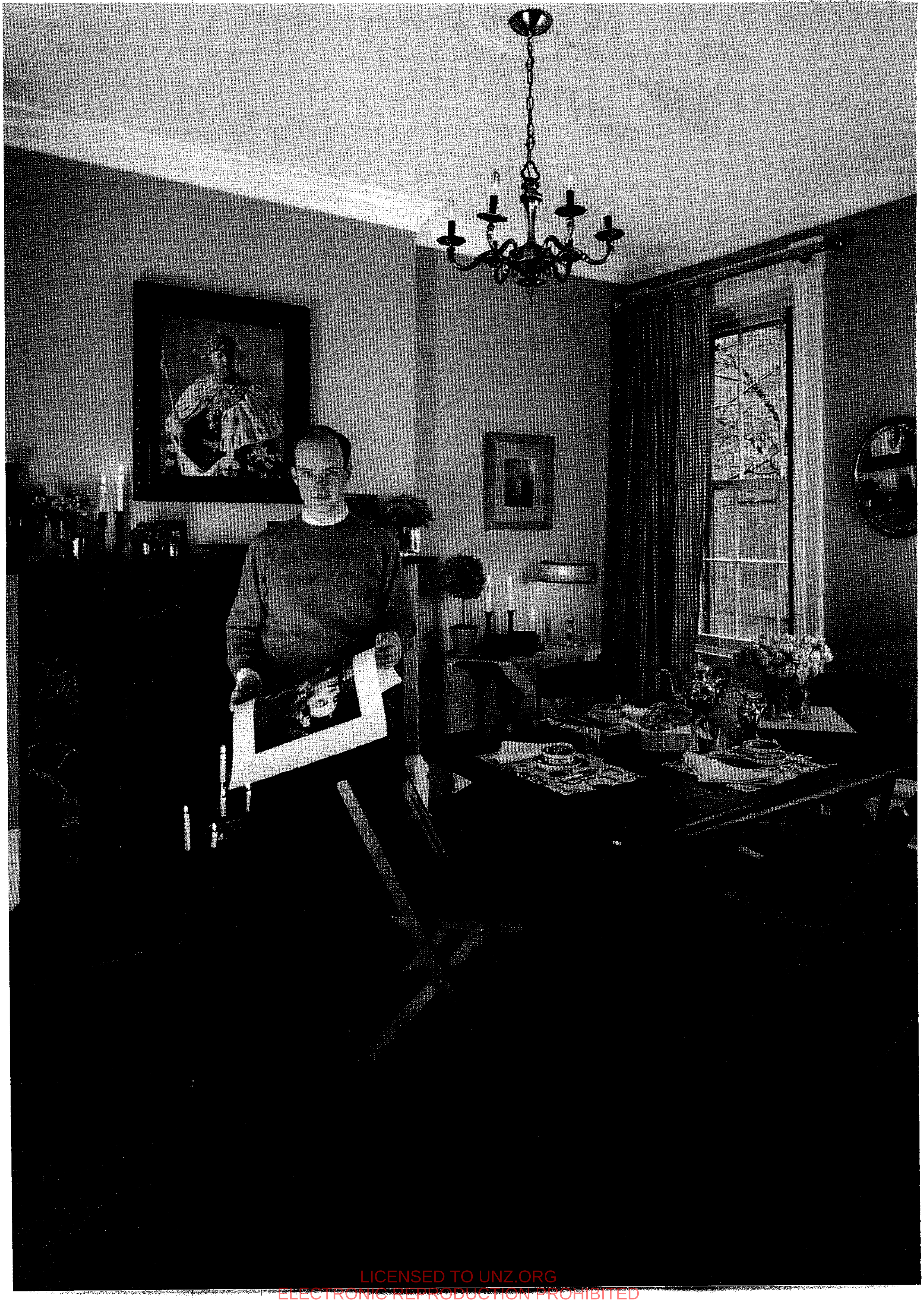
PERSONAL STYLING: "**Ann Demeulemeester** [at Barneys New York; 600 Madison Ave., at 61st St.; 212-826-8900]. The clothes are modern without being overdesigned—she's sort of a Belgian rocker chick. It's not the Jil Sander that a lot of female architects wear."

AT THE BAR: "The bar at **The Four Seasons** in the Seagram Building [99 E. 52nd St.; 212-754-9494]. My parents took me there when I was in fifth grade, and it made an impression. We also go to **Bongo** [299 Tenth Ave., near 27th St.; 212-947-3654], which is owned by friends."

EATING OUT: "**Bottino** [246 Tenth Ave., near 24th St.; 212-206-6766]—it feels like home."

COFFEE AND PASTRIES: "**The Dia Center** [548 W. 22nd St.; 212-989-5566]. You can go up on the roof—unfortunately, you can't bring dogs. On Sundays, we go to **La Bergamote** [169 Ninth Ave., near 20th St.; 212-627-9010] for pastries."

DAILY ROUTINE: "When you have dogs, you see a lot of the neighborhood. We go to the pier in the morning because the dogs can be off-leash before 9 A.M. There's also a dog run at the end of 23rd Street."



Bill Blass designer LARS NILSSON melds flea-market finds, fashion memorabilia, and touches of his native Sweden for a rustic, turn-of-the-last-century look.

Blass From the Past

When Swedish native Lars Nilsson moved to New York from Paris in 2000 to design the Bill Blass collection, he looked at a lot of apartments. After realizing that the trendiest of New York staples, the loft, was not for him, he settled on two floors in an East Village townhouse that, with their wide-plank floors and three working fireplaces, feel almost like a quiet farmhouse in the country. With a few coats of paint, he had the perfect showcase for his collection of fashion memorabilia (Irving Penn photographs, sketches by Lacroix) and his scrapbooks—hundreds of pages of meticulously assembled inspiring images. Plus there's plenty of room to relax with his preferred drink: champagne.

NILSSON'S CITY GUIDE

PLAYING HOST: "I entertain at home at least once a week—dinner or cocktails, brunches. I like to bake scones, actually. It's impossible to worry about a collection when I'm baking scones! But I'd say that my signature is four-o'clock tea. And having champagne. Always. It's a bad habit I got from Paris."

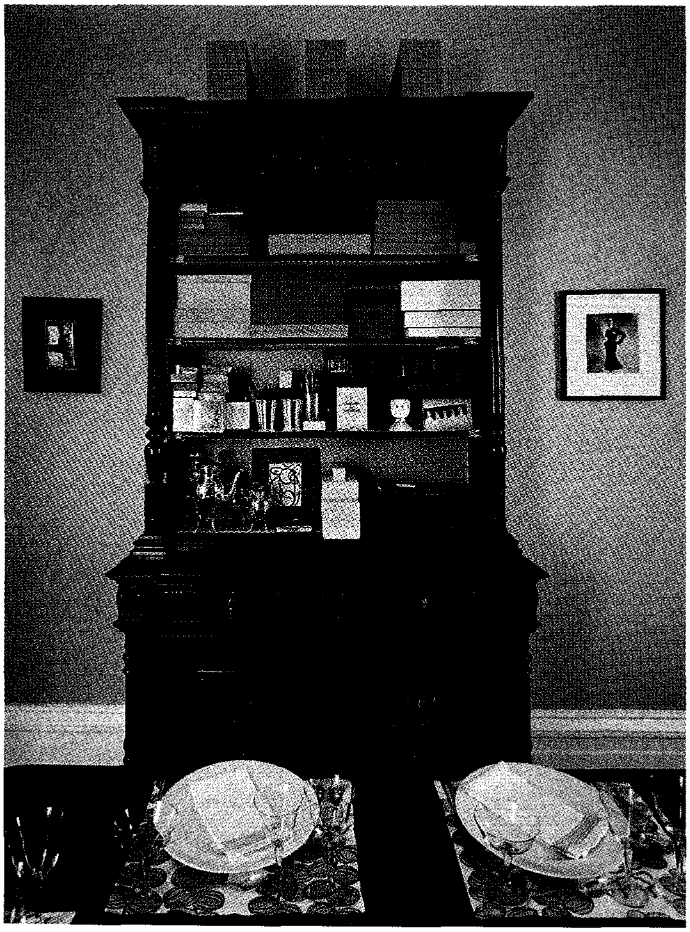
THE SOUNDTRACK: "I listen to a lot of Mozart, and to classic Swedish music. I also love disco; I have a huge collection from 1977 to 1981. It goes very well with champagne!"

EATING OUT: "I like **Casimir** [103 Ave. B; 212-358-9683], **Il Buco** [47 Bond St.; 212-533-1932], and sometimes **Union Square Cafe** [21 E. 16th St.; 212-243-4020]."

COFFEE AND PASTRIES: "For coffee, **71 Irving** [71 Irving Pl.; 212-995-5252]. It's wonderful to sit on the benches outside. For a bakery, **Veniero's** [342 E. 11th St.; 212-674-7264]."

BOOKING UP: "I go to the **Strand** [828 Broadway, at 12th St.; 212-473-1452] at least three times a week. And **Gallagher's** for fashion books [126 E. 12th St.; 212-473-2404]."

PERSONAL STYLING: "I work with a tailor in Paris and make most of my own clothes. For shirts and ties, I go to **Barneys New York** [660 Madison Ave., at 61st St.; 212-826-8900] or **Bergdorf Goodman** [754 Fifth Ave., at 57th St.; 212-753-7300]." (N.B.: Nilsson's menswear collection will be launched in fall 2002.)

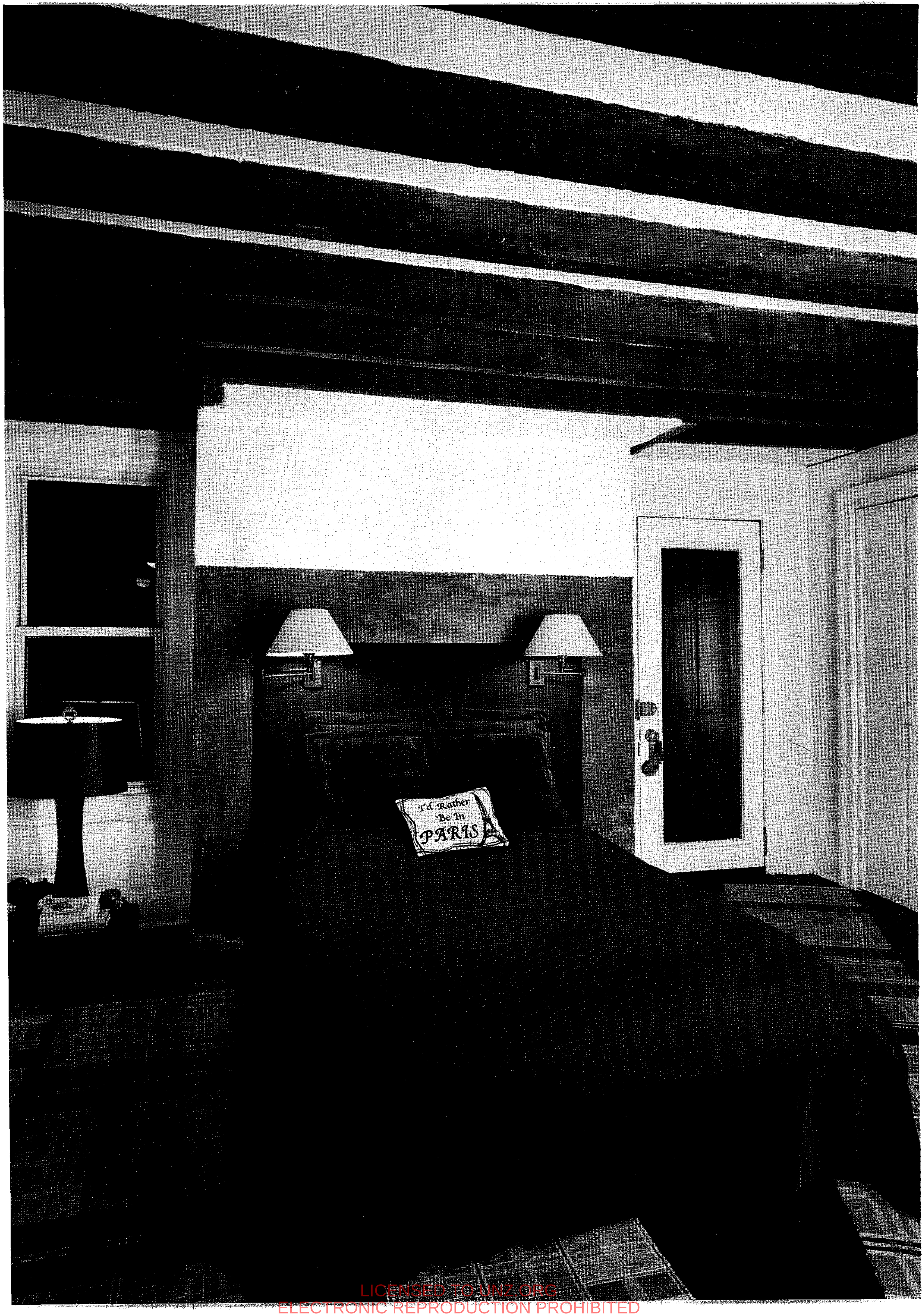


Nilsson's dining room is blue, "like an oxford shirt," he explains. "I love it—I've always had stationery this shade. When I moved in, I wrote my landlord a note to show him what color I wanted to paint. Of course he said yes!"

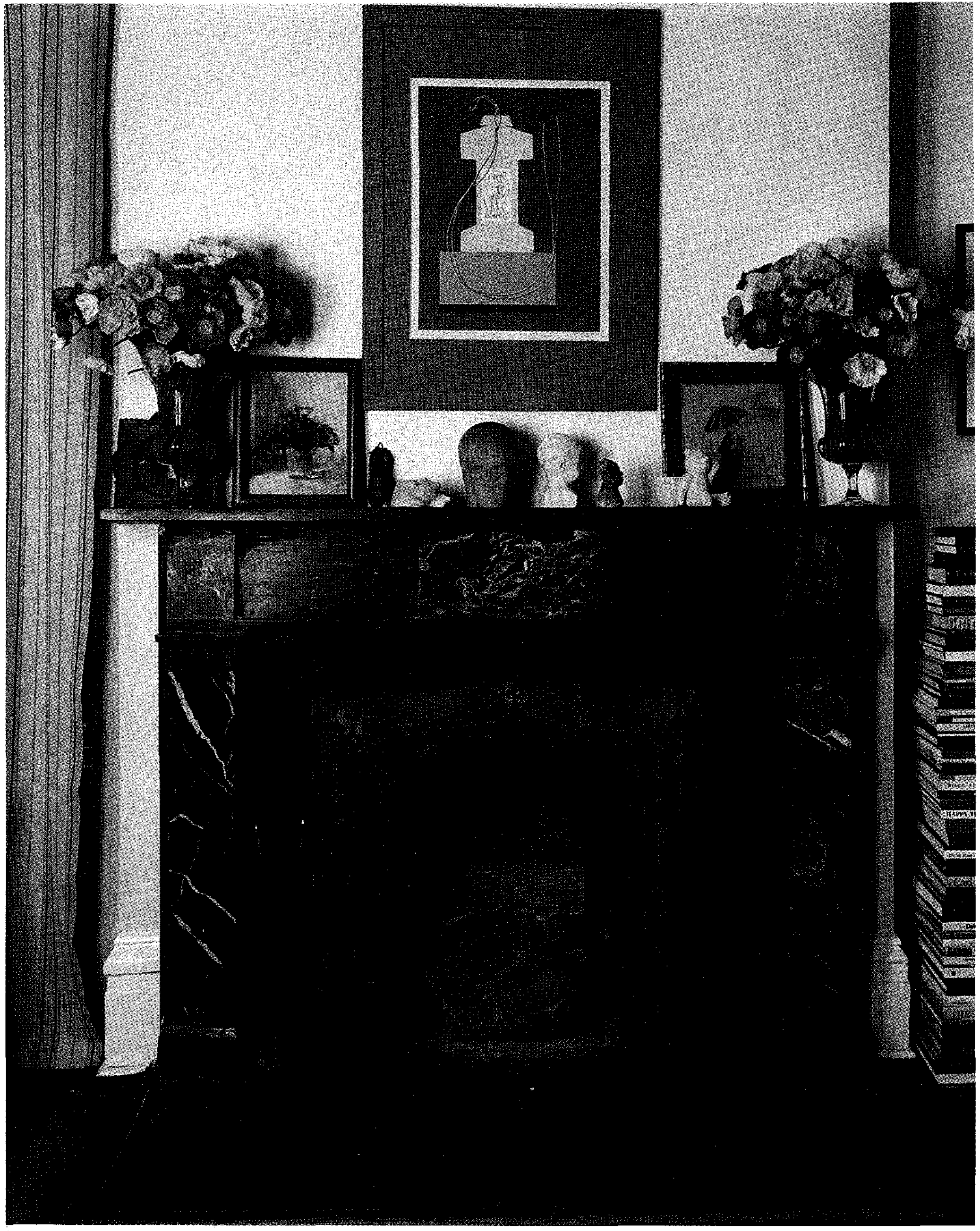
Opposite: Nilsson (holding a photo of model Erin O'Conner wearing Blass) in the dining room. Above the fireplace is a print of Oscar II, a Swedish king, that belonged to Nilsson's grandmother. The table and chairs were found at the Paris flea market, and the rug is Swedish, a gift from Nilsson's mother. The napkins are made from Josef Frank fabric (available at **Brunschwig & Fils**; 979 Third Ave., at 58th St., Ste. 1200; 212-838-7878), and the silver is from **Pavillon Christofle** (680 Madison Ave., at 62nd St.; 212-308-9390).

Left: The Napoleon III sideboard was found at the Paris flea. The shelves are stocked with boxes from the likes of Hermès and Tiffany, filled with clippings and old textiles. The print on the right is an Irving Penn. "I got it when I was working at Dior," Nilsson says. "It's so inspiring."

PHOTOGRAPHED BY FRANCOIS DISCHINGER

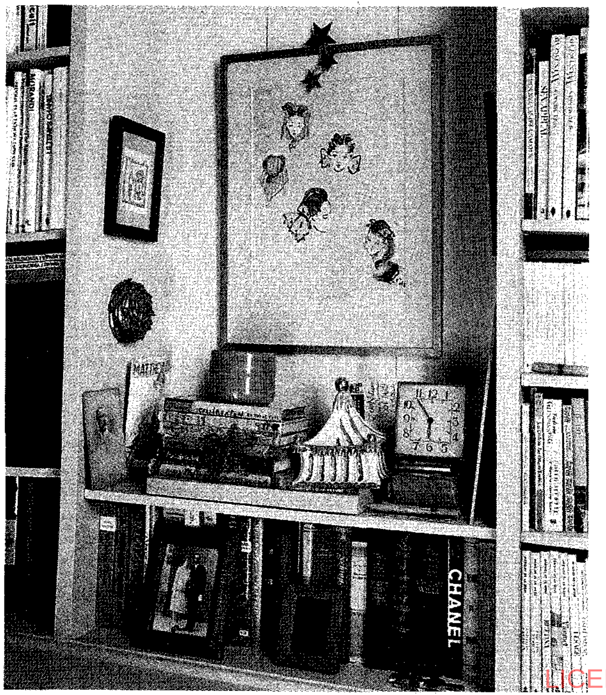

I'd Rather
Be In
PARIS

To create his couture bed—the headboard of which is fitted into the apartment's one non-working fireplace—Nilsson made the rounds of Parisian ateliers: The pinstripe on the headboard is Vuitton, the fur on the pillows is Dior, and the cashmere bedspread is Lacroix—"all fabrics that were used for different collections," Nilsson explains. He then had the parts custom-sewn in Paris. The rugs are handwoven Swedish textiles from the turn of the century, and the bedside lamp is from the Chelsea flea. The pillow, from **E.A.T. Gifts** (1062 Madison Ave., near 80th St.; 212-861-2544), was a gift from a French friend sad to see Nilsson go.

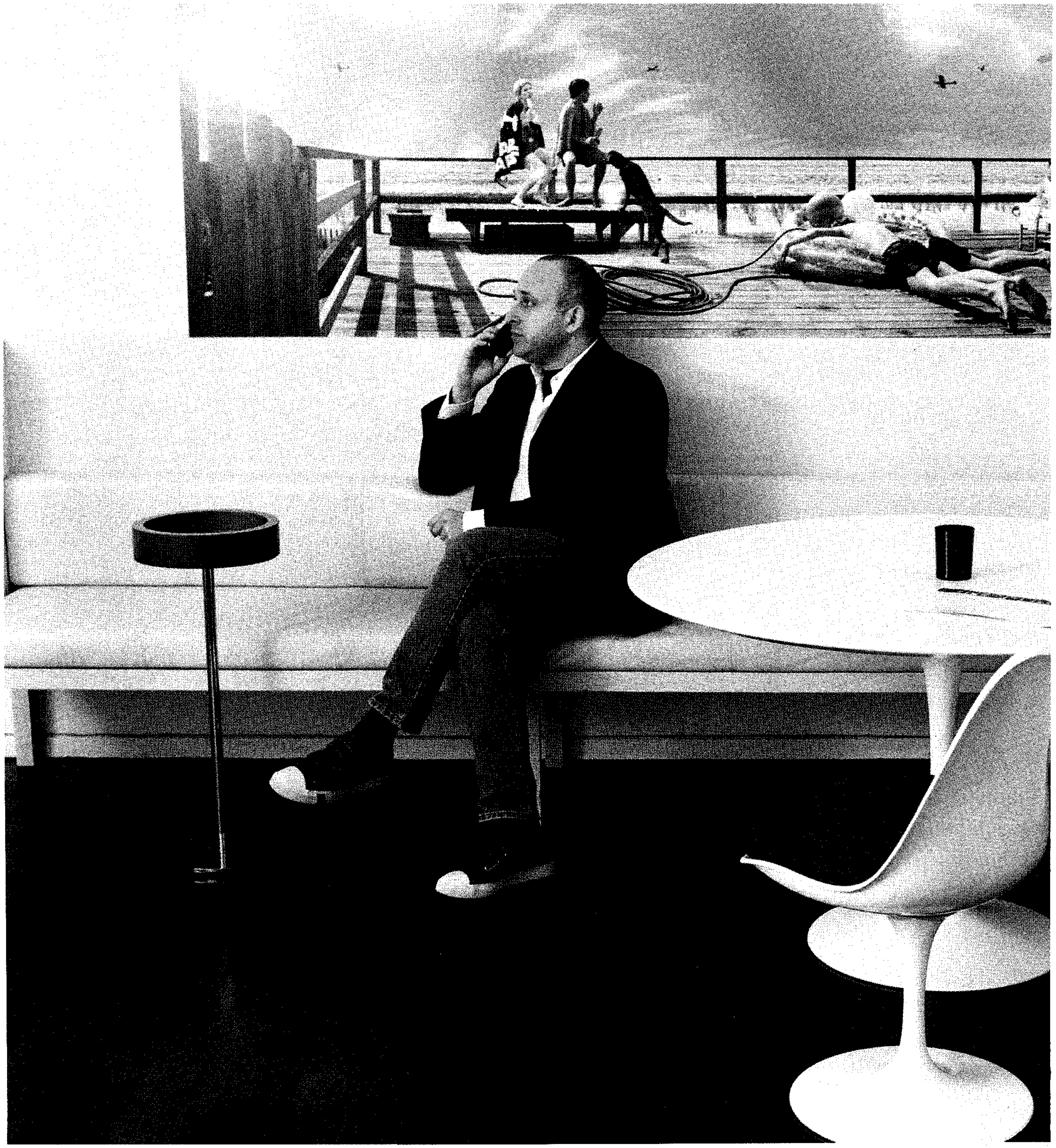


The print above the living-room fireplace is by Man Ray. "It was a gift from my parents when I graduated from a tailoring course in Sweden. I'd always wanted this print specifically because it reminds me of a spool of thread."

The fireplace in the living room, where the curtains are bright yellow in contrast to the dining room's cool blue. The small collection of statues are gifts, and the drawing on the right, of Lars underneath an umbrella, was a birthday gift from Nilsson's partner, Vincent Daudin. "He also gave me a *real* umbrella," Nilsson remembers. The two vases were found at an antique shop in Paris.



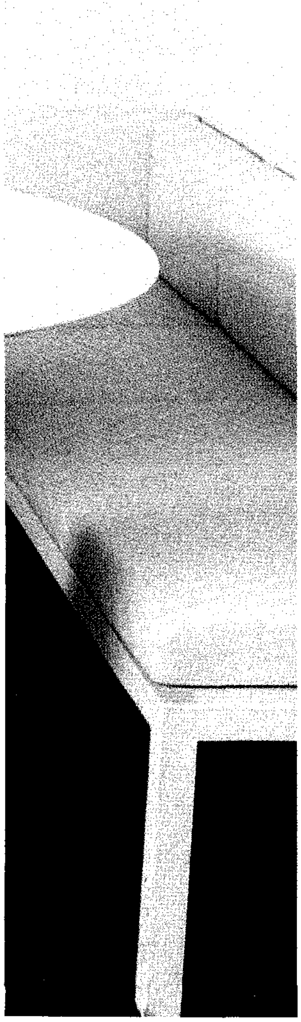
Nilsson's many bookshelves house his massive collection of first editions. The illustration is by Christian Bérard, who worked with Coco Chanel. To its left is a framed sketch by Christian Lacroix—for whom Nilsson once worked—and below that is a sculpture by Line Vautrin, a French costume jeweler. "It's an original piece from the fifties," says Nilsson, "that I found at the David Gill gallery in London."



"I'm kind of a freak when it comes to being very neat and tidy. I like the pillows very straight, and I would never leave the house unless it is perfect."

Above: Morr on his restaurant-size leather banquette. The Saarinen table and chair are from **Knoll** (105 Wooster St.; 212-343-4000); the tiny table is a variant on the chrome-and-wood drink rests at Theo. Over his head, a photograph by Anthony Goicolea. "Elton John bought, like, six pieces from that collection," Morr *confides.*

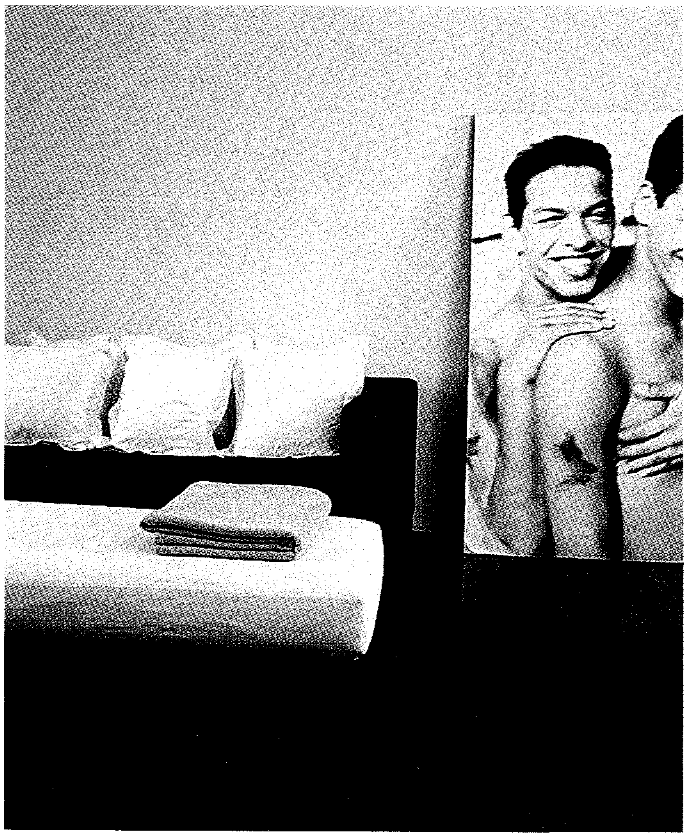
PHOTOGRAPHED BY CARLOS EMILIO



At home and at work, restaurateur JONATHAN MORR finds that less is, well, more.

Open House

Jonathan Morr likes to mix business with pleasure. His 1,200-square-foot apartment is right next door to his office, and just up the street from his successful noodle shop, Republic. (He also co-owns BondSt and the new boîte Theo.) Plus, the space was designed by India Mahdavi, who is responsible for the look of his South Beach hotel Townhouse. Filled with conversational nooks and crannies, Morr's apartment is ever-ready for an impromptu party. "I have all these casual corners. You can sit here or there, on the banquette or on the ottoman," he says. The only area in which he doesn't borrow from the business is in the kitchen: "I never, *ever* bring food from the restaurants to my house." Instead, surprisingly, Morr's cuisine is anything but fashion-forward: "I'm known for my very hearty chicken soup."



Right: Morr had the floors stained dark brown, close in color to his wenge sofa and ottoman, designed by India Mahdavi. All have slipcovers he can change with the season. The photo (Morr prefers the impermanence of the lean) is by Ellen Von Unwerth.

MORR'S CITY GUIDE:

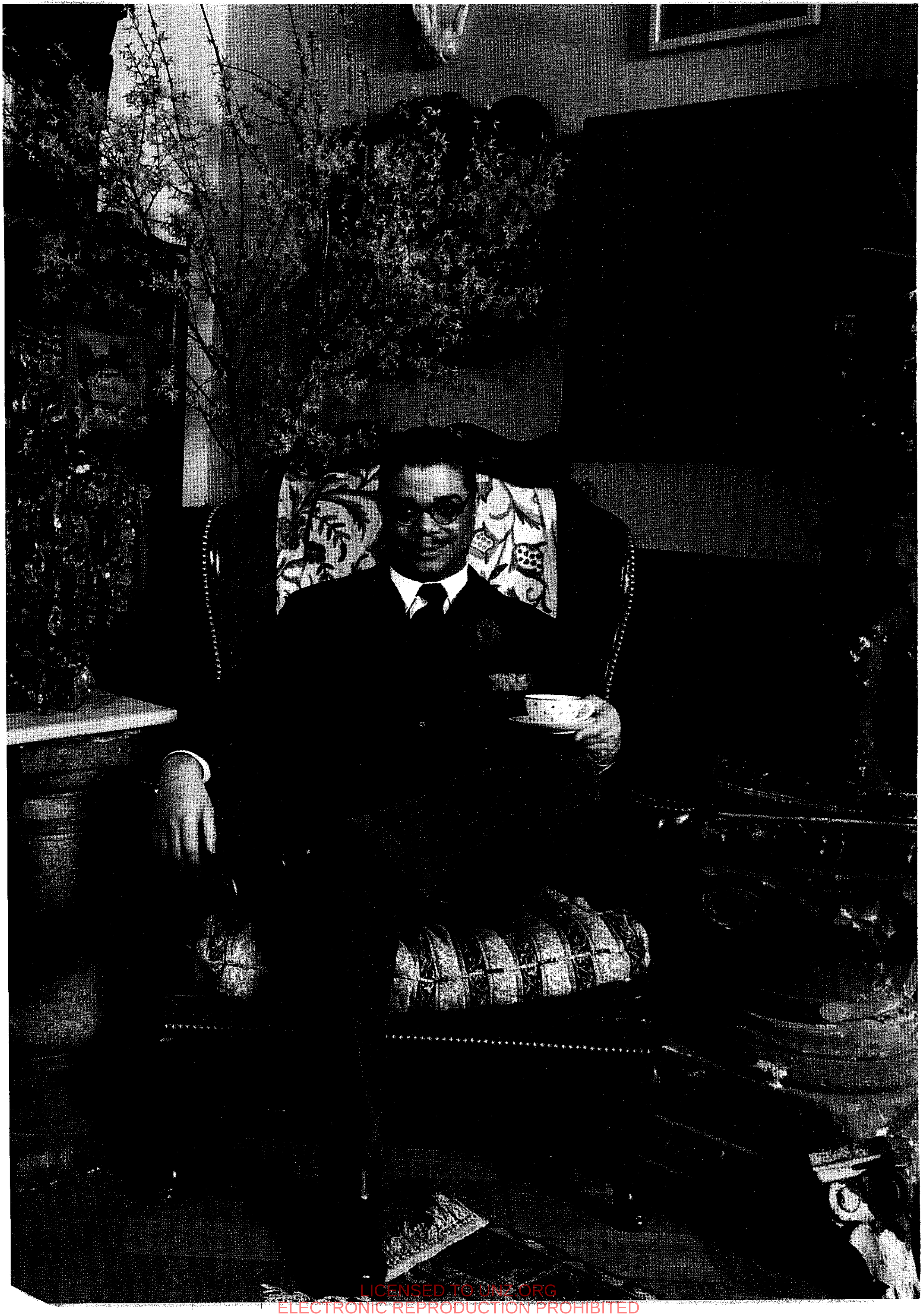
EATING OUT: "My favorite restaurant is **Balthazar** [80 Spring St.; 212-965-1785]. It has this incredible energy. I love **Babbo** [110 Waverly Place; 212-777-0303]—it's the only place I really go to for the food."

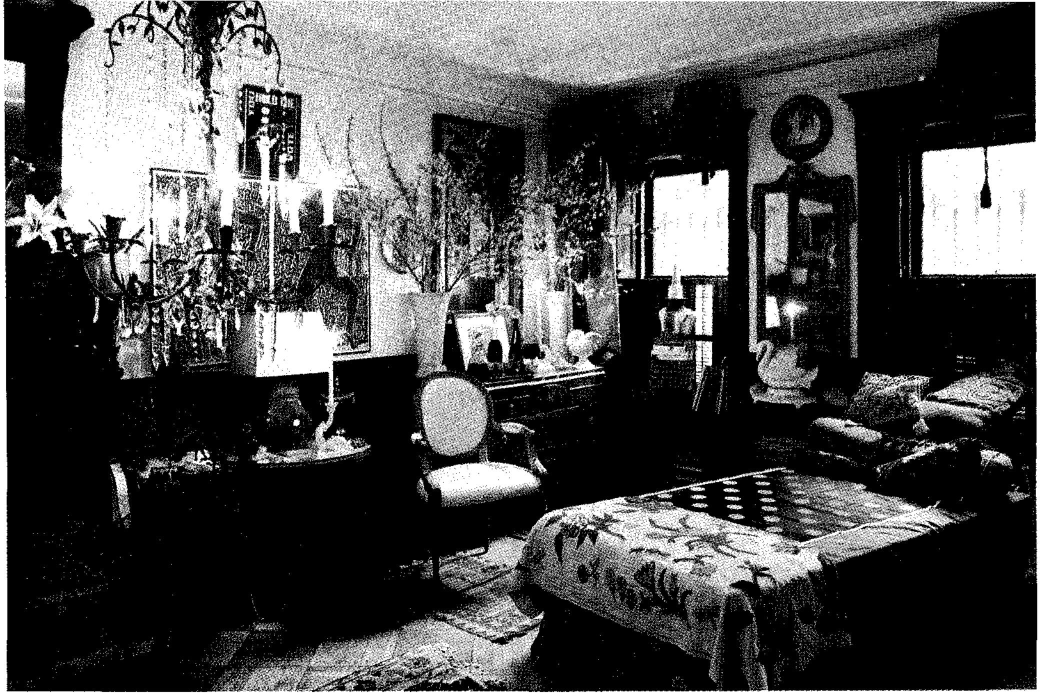
EATING IN: "I never go to the supermarket. If I have time, I'll do a five-stop tour: The **Greenmarket** at Union Square, then **Balducci's** [424 Sixth Ave.; 212-673-2600]. Next, **Ecce Panis** [434 Sixth Ave.; 212-460-5616]—they have this amazing chocolate bread—then **Jefferson Market** [450 Sixth Ave.; 212-533-3377] for meat. Finally, bagels at **Murray's Bagels** [500 Sixth Ave.; 212-462-2830]."

FOR THE APARTMENT: "I love **Wyeth** [315 Spring St.; 212-243-3661]; it's just across the street from Theo, so I go there a lot. I like eclectic stuff, but then I always like to have a couple of nice bowls from **Calvin Klein** [654 Madison Ave., at 60th St.; 212-292-9000]."

PERSONAL STYLING: "I like **Jeffrey** for shoes [449 W. 14th St.; 212-206-1272]—I don't buy a lot of clothes in New York because part of the fun of traveling is shopping. When I do, my favorite clothing store is **Paul Smith** [108 Fifth Ave., at 16th St.; 212-627-9770]. Luckily for me, it's a few blocks from my apartment."

ENTERTAINING: "I throw a lot of little parties, 15 to 30 people, staff and friends. I usually just cook big buffet-type things so that people can pick and nibble as they come. This Sunday, I am going to throw a brunch party. I'll just make a huge salad and have cheese and meat charcuterie and bagels and muffins. You just flip the eggs as people arrive."





Harlem historian MICHAEL HENRY ADAMS brings his neighborhood's eclectic past to his 122nd Street treasure trove.

Renaissance Man

Most of us bring our work home—which can be dangerous if you're an architectural historian. But Michael Henry Adams can't resist, filling his 122nd Street floor-through with objects from the city's many eras. A plaster cast of fruits and flowers was salvaged from the Audubon Ballroom, site of Malcolm X's assassination in 1965. A brownstone column capital was plucked from a condemned 145th Street tenement. "I don't like to think of myself as a scavenger," he says, "but I like to take a souvenir of something that's about to be lost." For the Ohio-born Adams, author of the forthcoming *Harlem Lost and Found: 1765–1916* (Monacelli Press), keeping that history fresh is a priority both at home *and* on the job. "Beauty and elegance once existed in Harlem, and there's no reason for them not to exist in Harlem today."

ADAMS'S CITY GUIDE

PERSONAL STYLING: "At **Brooks Brothers** [346 Madison Ave., at 44th St.; 212-682-8800], I buy shirts with detachable wing collars; they make a wonderful tie seem even more wonderful. In the summer I wear a straw boater, and in the winter I wear a bowler hat. They sell them at **J.J. Hat Center** [310 Fifth Ave., near 31st St.; 212-239-4368]. They aren't cheap, but a bowler is something you'll have forever."

EATING OUT: "The food's very good at **Bayou** [308 Lenox Ave., near 125th St.; 212-426-3800]. **Londel's** [2026 Eighth Ave., near 139th St.; 212-234-6114] is a great neighborhood place. Also, a new coffee shop called **Settepani** [196 Lenox Ave., at 120th St.; 917-492-4806]. One of the difficulties of Harlem life is just trying to find a sandwich and a salad."

ANTIQUES: "On 145th between Seventh Avenue and Lenox are two guys, **Earl** [212-281-6963] and **Akbar** [212-283-2190]. Earl's is tiny, filled floor to ceiling—to cheer myself up, I'll go there and look for the perfect $5 thing. Akbar has a great selection and a lot of things that genuinely rank as antiques."

"I'm not interested in trying to evoke some particular period. I try to get bits and pieces of things that reflect all kinds of cultures and sensibilities, and combine them in a way that says something about who I am."

Opposite: Adams sits in a red leather reproduction eighteenth-century wing chair—one of his highest-priced items at $75. At right, a plaster cast of Castor stands atop a salvaged capital. At left, a junk-shop chandelier sits on a granite baluster originally from Riverside Park. Behind him, a genuine (though unsigned) Robert Indiana LOVE print.

Above: Adams has turned his front room into a salon, centered on his daybed, covered with American crewelwork, Chinese silk, and Indian mirrored throw pillows. Adams bought the chandelier, center, for $35 from the late Harlem antiques dealer Willy Stone; he has been accumulating the glass drops to hang from it ever since. The Directoire chair, at center, is a twenties reproduction. Visible through the candlelight is a Keith Haring poster, designed for an eighties Bill T. Jones performance.

PHOTOGRAPHED BY ETHAN HILL

HAIR AND MAKEUP BY DONALD MIKULA FOR PETER COPPOLA.

Left: The living room melds rich details with finds from the flea. The Castiglione lamp is from **Filaments** (34 W. 13th St.; 212-924-3575). The blinds are by designer and friend Lulu de Kwiatkowski (whose line, **Lulu DK Fabrics**, is available via 212-223-4234). The photos between the windows are by Rufus; the red-leather-upholstered chairs were found at the Chelsea Flea Market—"from a Greek restaurant!" Sally exclaims. The *faux* Saarinen dining chairs, while chic, are hard on Rufus's height. "They *look* great," he says, "but if you're tall . . ."

Half high society, half bohemian, THE EARL AND COUNTESS OF ALBEMARLE—a.k.a. Rufus and Sally—are storming the city's social scene from their flower-district loft. By Amy Larocca

Posh Spice

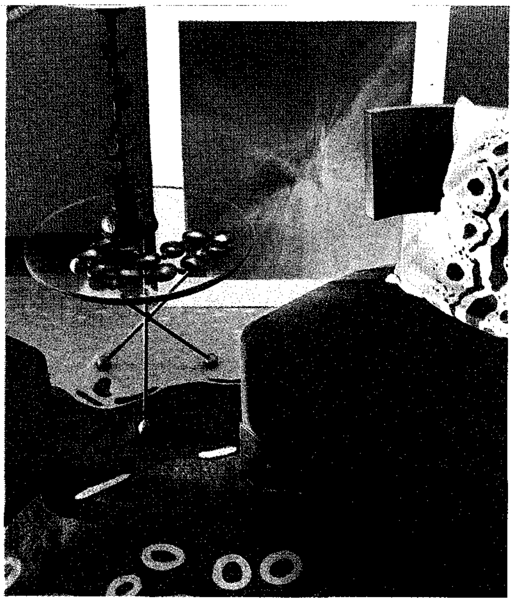
A BUSY, NONDESCRIPT BLOCK IN THE flower district might not be the first place you'd expect to be hit with a flurry of glamorous invitations. But there's a pile of them in the sunny, tenth-floor loft of the tenth earl and countess of Albemarle. "We live in Chelsea Clinton," says Rufus, the earl, reclining on a sofa while his wife, the fine-boned Sally Tadayon, a regular on international best-dressed lists, smiles her wide, easy smile—front teeth gapped so slightly—at him. "It has a sort of Third World quality that we love," she agrees. An iPod pipes pop tunes—Shakira, Britney, the occasional Eminem—softly through vintage speakers.

It's a far cry from the posh socialite domains of the Upper East Side (or lower Fifth Avenue, for that matter). Nevertheless, these two elegant bohemians—Sally a sculptor, Rufus a product designer—have managed, over the past year, to become darlings of the Manhattan social set. They've graced the party pages of *Vogue* and *W*, appeared at various tony affairs (a trip to L.A. for an *intime* dinner hosted by designer Tom Ford, and the *Vanity Fair* Oscar party), even been profiled by British society bible *Tatler* (which breathlessly declared them "Manhattan's Most Wanted"). "They're so in-demand," says socialite financier Peter Bacanovic. "They have carte blanche *everywhere*."

Rufus and Sally Albemarle were married last May in Old Havana (the third earl of Albemarle, after all, freed Cuba from Spanish rule in 1762) in what was the social event of the season, if not the decade. Cubans treated the couple like, well, royalty, lining the cobblestone streets and cheering. "The best wedding I've *ever* been to," exclaims Heather Cohane, the founder of *Quest* magazine. Kristina Stewart, the society editor of *Vanity Fair* (the international version of which dedicated ten pages to the blessed event), compared the couple to the legendarily chic Paul and Talitha Getty. "You can just imagine the drama of 280 people swishing around Havana in current-season couture," says Stewart. There were princesses, counts, ladies

"London's not a true metropolis," says Rufus. "It's like territories. In New York, we're much happier. You build your own class, and that's very refreshing."

PHOTOGRAPHED BY FERNANDO BENGOECHEA



Above: The carpet and the cushions were a wedding gift from Federica Tondato, an old friend who has a textiles company called Fedora (available at **Breukelen**, 68 Gansevoort St.; 212-645-2216). The chair is by **Repertoire** (75 Grand St.; 212-219-8159). The intricate bronze lamp is a sculpture by Sally, and the glass-topped table is yet another flea-market find. The oil painting is by Julia Condon.

Works of art by Jeff Koons, Nan Goldin, and Walton Ford hang beside a giant painting the couple found in the garbage. "We call it Jacques Poubelle," Sally says with a laugh. "Of the Trashonist movement."

and lords, and Bryan Ferry; Tom Ford gave Sally a custom dress for her wedding present; and the couple raised $30,000 to build a school for Cuban children with Down syndrome.

Then Sally and Rufus returned home to more invitations than they could handle. "Since that wedding," says uptown socialite Kalliope Karella, an old friend, "I think they are the favorite sweethearts of every single host and hostess in New York." Americans, after all, are suckers for a title, and these two, with their hard-to-place accents, ooze gentility. "They really have good breeding and good manners," Versailles Foundation vice-president Barbara de Portago says with a sigh. "They have a distinction about them. They're like old New York. And boy, it's always nice to see someone who knows how to eat at the table." Plus, according to nightclub owner Amy Sacco, "Rufus is a stunning dancer."

Although the Albemarles had been circling one another for years—"all of our friends were the same," Rufus explains, "and there were even some Belgians who told me I'd marry her long before we'd met"—they were finally officially introduced at a wedding in Mexico in 1999. "He had too many admirers," she remembers. But! "I pinched her bottom," Rufus says. And his playboy days were over.

Sally, who spent the eighties in New York, first as a student at Parsons and then a fashion assistant at *Elle*, was living in London at the time but began commuting to New York to spend time with Rufus. Her stays grew longer and longer. "I give a tiny little dinner at the Carlyle every year," says De Portago, "and then one year, Rufus asked me if he could bring a woman. I always wanted him there as a bachelor, but the day he said to me 'Can I bring this mademoiselle?,' I was shocked. But she was a sensation in pink satin. I knew many women who were totally heartbroken."

"Rufus definitely brings a little bit of the Old World," says German publicist and countess Vanessa von Bismarck. "He's extremely well educated. He's very much a gentleman. If you look at the way he treats his wife, you can tell. He never sits down before her. He's never a slob around her. *That's* something you learn at home."

But there were things other than charm that seemed destined to bring this couple together. "We have intrinsic similarities in the ways in which we were raised," Rufus explains. Although Rufus, who's 36, is English through and through, his parents moved to Italy to escape British income tax. Rufus's father died when he was 4, and Rufus inherited the first two of his official titles: baron of Ashford and viscount Bury. And then, when his grandfather died ten years later, Rufus became the earl of Albemarle. "I was really like Little Lord Fauntleroy," he says. "I had been living far away, and then, there I was in Westminster Cathedral with all these people looking at me, this Italian kid." Though his mother, viscountess Bury, now resides on an estate in Sussex, Rufus lived for a time in Milan and still keeps a summer house in Tuscany. He has described his family as "land rich and cash poor," and though he was, at 21, the youngest member of the House of Lords, he has always had a job.

Sally, 38, is, she says, "half-Danish and half-Persian," but she was raised, really, everywhere, and was married in her twenties to an Italian (she gingerly declines to name either her parents or her ex-husband). Her Danish mother, whom she describes as "a lady of leisure," is a legendary beauty. Her father, now retired, is something of a renaissance man: a Ph.D. in chemistry who manufactured spectrometers and then sold his company, General Instruments, and became a currency trader in Geneva. "I definitely get my artistic genes from him," Sally says. "He's also an accomplished painter." "Her father is *so* handsome," says Karella, "like he's from a Merchant Ivory film."

But perhaps the biggest connector for the Albemarles is that they are both artists. Rufus runs his own industrial-design firm and has created everything from modems to perfume bottles for companies like Unilever, Avon, and Asprey & Garrard. His office is down the hall from the apartment; these days he's at work on a vodka bottle. Sally is a sculptor who rides her bike to a studio in TriBeCa every day. She works in wax, which is then cast into bronze at a Brooklyn foundry, shaping vinelike figures with an almost Gothic touch. She's currently completing a series of sculptures that feature delicately rendered, semi-abstract saints as superheroes; when it's done, she hopes to show them in a gallery. It doesn't seem like she'll have any trouble finding one. At an informal show she and Rufus mounted in their apartment two years ago, hundreds of glamorous friends—everyone from Tiffany Dubin to Princess Michael of Kent—lined up, and her work sold out. She's also working on commission to sculpt candelabras, lamps, and table legs (clients include London "It" couple Manfredi and Dora della Gherardesca).

The couple is also collaborating on My Happy Toes, rubber flip-flop toe dividers ("pedividers," they're called, and Sally's already gotten the patent) for women to wear after pedicures. "A side project," Sally says with a laugh, holding the rubber sandal that, with its simple, basic construction, is the exact opposite of her intricate work.

"I think that's what makes them so appealing," says Bacanovic. "Rufus is descended from a family of great intellectuals, and now he's taking this more bohemian route in New York, and Sally is so delicate, and yet there she is at the steel foundry. They're enchanting!"

For their part, the Albemarles are having a ball. Not only are they coveted guests, they are inspired hosts as well. "They're lightning rods for compelling people and culture," says Stewart. "Their dinner parties are these raucous events where the guests are always equal parts titled Euros, preppy socialites, and East Village writers and artists. It's a dazzling collision." The Albemarles love the freedom that New York provides. "In London, everyone I met was through my family," Rufus says. "Everything is so closed." Sally agrees: "Here, we know fashion people, art people, uptown, downtown. We don't have one set."

"And you can just go eat in a cheap restaurant!" Rufus exclaims. "You can find somewhere *new*."

THE ALBERMARLE CITY GUIDE

PLAYING HOST: "We used to live down the hall, and we didn't have a kitchen," says Sally. "But now that we've got one, we've had dinners for four, we've had dinners for 28. Not seated, of course! We're very relaxed down here." Sally's specialty is Persian rice; Rufus's is seafood risotto.

EATING OUT: "We love **Les Halles** [411 Park Ave. So., near 28th St.; 212-679-4111] and **L'Acajou** [53 W. 19th St.; 212-645-1706]. We go to brunch after the flea market at **French Roast** [78 W. 11th St.; 212-533-2233] or sometimes at **Tomato** [676 Sixth Ave., at 21st St.; 212-645-6525]," says Rufus, though "we recently read a review that described it as having neither grace nor charm," he adds with a laugh.

AT THE BAR: "**Bungalow 8** [515 W. 27th St.] is like our second living room," says Rufus. "We like to go early, around six o'clock."

PERSONAL STYLING: "Luckily, in this neighborhood, I'm not tempted," says Sally. "We only have the three *F*'s: flowers, furs, and the flea. If I had fashion, too, I'd *really* get into trouble." Nevertheless, she has her designer fetishes. "I love Tom Ford for **Yves Saint Laurent** [855 Madison Ave., at 71st St.; 212-517-7400], **Jean Paul Gaultier** [759 Madison Ave., near 65th St.; 212-249-0235] and shoes by **Christian Louboutin** [941 Madison Ave., near 74th St.; 212-369-1884]." Rufus is less of a shopper, but no less chic. "I have my clothes tailored in Milan at Vinci Uomo. I buy all my shirts and shoes on holiday in Italy. I have two pairs of Levi's jeans, and sometimes I go to **Barneys Co-op** [236 W. 18th St.; 212-826-8900], where I've gotten nice summer trousers."

FOR RELAXATION: "We love the **Russian Turkish Baths** [268 E. 10th St.; 212-473-8806]," says Sally. "Sure, it's not a luxury spa, but we're hooked. Today it was so crowded it seemed like a cocktail party!"

Below: The sectional sofa comes from **ABC Carpet & Home** (888 Broadway, at 19th St.; 212-473-3000). Instead of having an ordinary TV, the Albemarles project their DVDs onto a blank white wall—after they've removed Nan Goldin's self-portrait, of course. The large painting behind Rufus is by Walton Ford. The fire-extinguisher lamps were another discovery from the flea market. The couple prizes their white coffee table by K Studio not simply for its modern look but because you can draw on it with dry-erase markers.

An Anniversary IN New York!

Celebrations are best when shared, and *IN New York* invites you to participate in the festivities!

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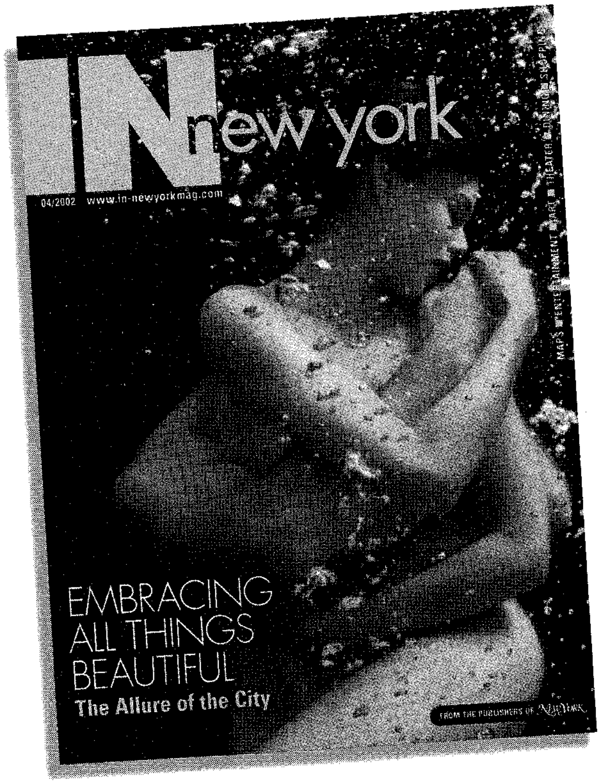
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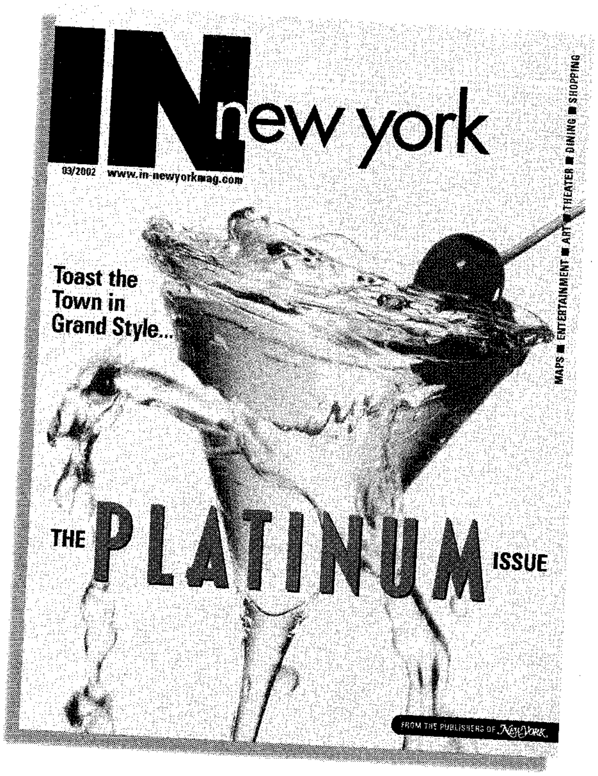
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The grand prize winner will be selected through a random drawing on or about May 31, 2002. The drawing will take place under the supervision of Sponsor. Winner will be notified by mail, and announced in-book and posted on the *IN New York* website. *Participants agree to be bound by these rules and the decision of the Sponsor is final. Odds of winning will be determined by the total number of entries received.*

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All entries become the property of *IN New York*, which may use them (with or without the entrants' names) for any purpose, including publicity, promotion and advertising in print, electronic, and other media. Entry constitutes permission to use the winner's name, picture, likeness, city and state of residence for purposes of trade, publicity or promotion for no additional compensation except where prohibited by law. Winner may be required to sign affidavits of eligibility/permission releases and waivers, which must be returned within 14 days from day of notification or an alternate winner may be chosen. All reasonable effort will be made to contact the winner.

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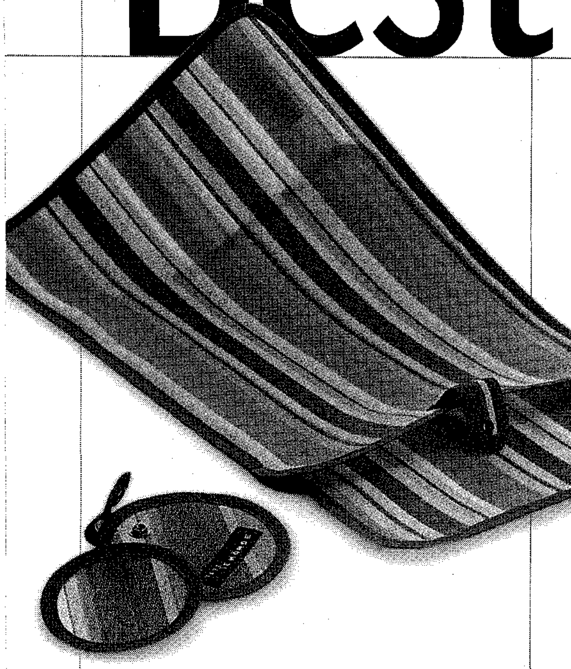
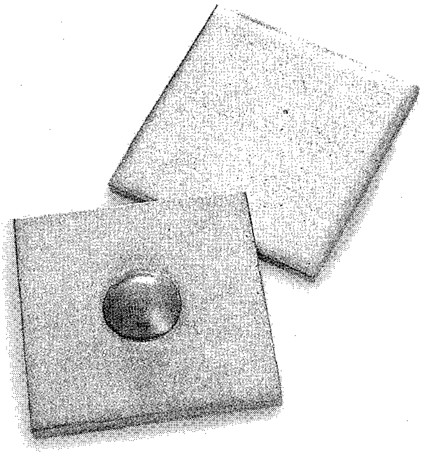


Tote for la Table Tote Le Monde's new home collection includes place mats and coasters in the same striped plastics as their signature beach bags—stow some in yours to use in your summer share. Sold individually or in sets of four, packaged flat in matching plastic sleeves (place mats, $10 each; coasters, $5 each).

► **DETAILS**
142 Eighth Avenue, at 17th Street/212-366-9498
347 Bleecker Street/212-414-0039
188 Columbus Avenue, near 69th Street/212-362-7344

Square Deal Aluminum's infiltrated all areas of home décor, but these four-inch-square tiles by Trout Studios, made of solid recycled aluminum, can be used anywhere you'd use ceramic tiles, inside or out. There are 25 styles, from plain to geometric to more traditional (hearts, daisies, and dragonflies) ($20 per tile).

► **ARTISTIC TILE**
79 Fifth Avenue, near 16th Street
212-727-9331



Summer Love Get a head start on the summer with these so-called "Hippie" thong sandals. Hip they are, with decorative mirrored buttons and ankle straps that hold feet firmly in place. Also available in black ($265).

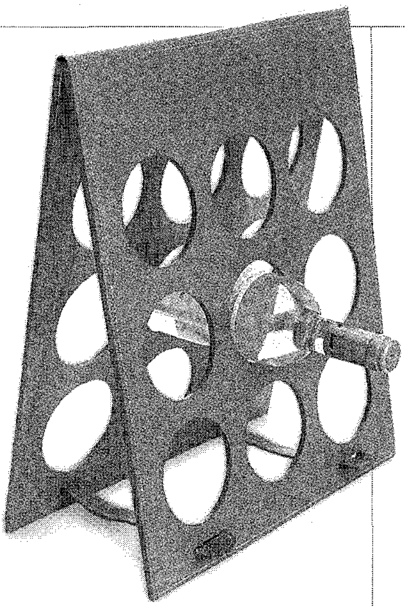
► **SIGERSON MORRISON**
28 Prince Street/212-219-3893

PHOTOGRAPHED BY ANTONIS ACHILLEOS

Port-a-Pinot

You blew a week's salary on a bottle of Château Latour. Where are you going to put it? This chic leather-covered wine rack from Casa Midy comes in natural or black leather, has contrast stitching à la Hermès, and folds flat for storage ($165).

► **XYZ TOTAL HOME**
15 East 18th Street/212-388-1942



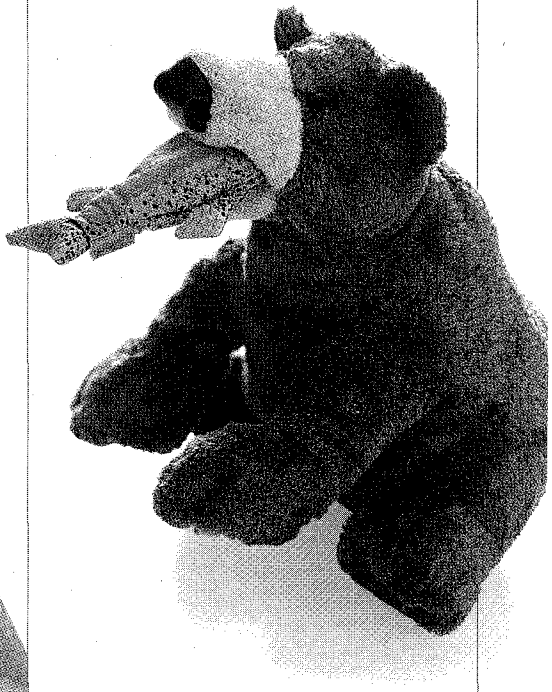
Hand to Mouth

Teach your kids the basics of the food chain with Folkmanis's line of "eating" puppets. Each pair includes a big animal (like the bear, shown here) and a smaller one that it "eats" (e.g., the salmon). There's a white whale that eats a squiggly squid—and, for the squeamish, a pig that eats an ear of corn ($22).

► **A BEAR'S PLACE**
789 Lexington Avenue,
near 61st Street/212-826-6465

► **GEPPETTO'S TOY BOX**
10 Christopher Street/212-620-7511

► **ENCHANTED FOREST**
85 Mercer Street/212-925-6677



Two-Legged Friend

You carry a picture of your pooch in your wallet; with Les Doggies's red collar, he can hang one of you from his neck. The company also has collars with "mood" pendants. Coming soon: a "Buddha" collar for true down dogs. Sizes small, medium, and large ($65–$68).

► **BARKING ZOO**
72 Ninth Avenue, near 21st Street
212-255-0658

► **BARKLEY**
215 East 76th Street/212-734-9373

All About Yves

Two coffee-table books about the recently retired designer hit the shelves this week: Laurence Benaim's *Debut: Yves Saint Laurent, 1962* (Abrams, $24.95) chronicles, with 90 photographs, his first year in business. David Teboul's tome, *Yves Saint Laurent, 5, Avenue Marceau, 75116, Paris, France* (Abrams, $49.95), is the result of three days spent in the YSL atelier capturing his *last* days in business.

► **MADISON AVENUE BOOKSHOP**
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at 69th Street/212-535-6130

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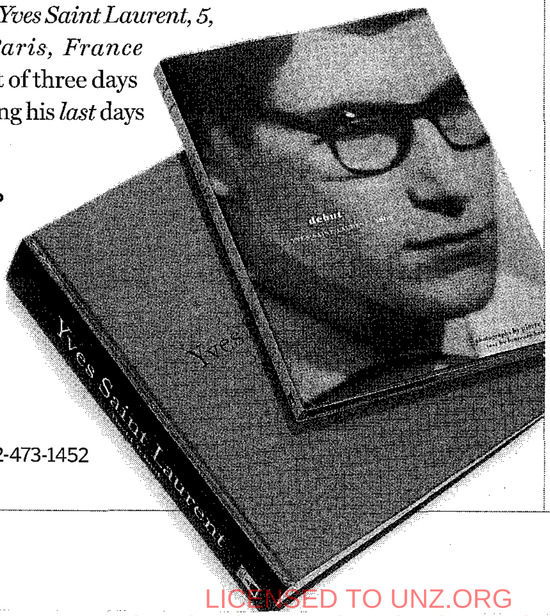

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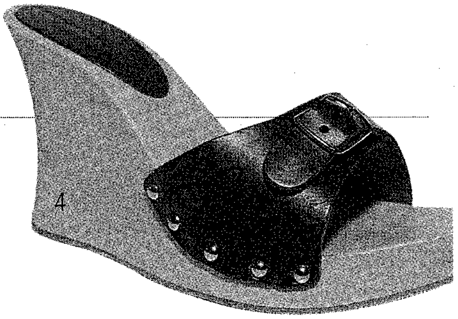

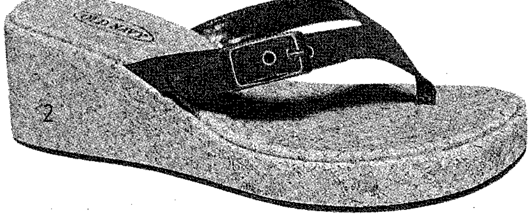

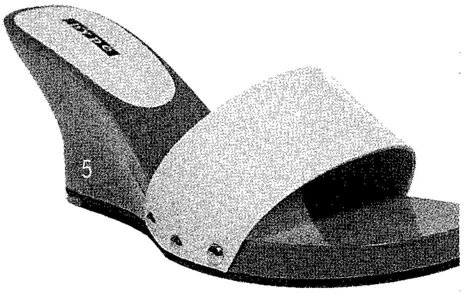

REACH NEW HEIGHTS: 1. Kenneth Cole Reaction. 2. Old Navy. 3. Chinese Laundry. 4. French Connection. 5. Hype.

Living on the Wedge

Get a leg up on spring fashion with a pair of these comfy seventies staples.

NOW THAT SPRING IS in the air, it's time to make sure you put your most fashionable foot forward. The must-have shoes of the season? Wedges. They're stars at stores like Prada and Marc Jacobs—and the best part is, they're comfy *and* they give you a lift. So channel your inner Charlie's Angel and rise to the occasion. These are just a sampling of our favorites:

Old Navy's cork-soled thong ($19.50) is great for strolls in the park or weekends in the country. **Kenneth Cole Reaction**'s vampy, gladiator-inspired leather wedge ($79) is the take-no-prisoners party shoe. **French Connection**'s version ($78), with wooden soles and vibrant red leather straps, will bring out the diva in you—they look fab with seventies-chic super-skinny jeans. For a more romantic look, check out **Chinese Laundry**'s style ($54 at Bloomingdale's), with ribbons that wrap around your ankles—perfect accents for spring's bohemian clothes. **Hype**'s high-gloss wooden wedges ($79 at Bloomingdale's) are so polished and sleek you could wear them to the preppiest yacht club—and, of course, you wouldn't have to worry about them sinking in the grass. MONICA SCHWEIGER

Picks of the Week

New Frontier's earthy prairie skirts, fitted blazers, and ruched tops are 50 percent off ($40–$125). 214 W. 39th St., Ste. 1102 (212-221-1870); cash only; Wed. 8-6, Thurs.-Fri. 10-6; 4/3-4/5.

Harry Kirshner & Son is offering cold storage on cashmeres, furs, leathers, and wools ($30). 307 Seventh Ave., near 27th St., Ste. 402 (212-243-4847); A.E., M.C., V.; Mon.-Fri. 9-6, Sat. 9-5; 4/1-8/1.

Felice Dee Eyewear has groovy titanium frames and other chic eyewear from high-end European designers for 50 to 70 percent off ($35–$200). 69 E. 71st St. (212-717-7062); M.C., V.; Sun. 11-5, Mon. 10-5; 4/7-4/8.

Tribeca Potters is taking up to 60 percent off functional, handmade ceramics; hand-carved pitchers that were $68 and up are now $40 and up. 443 Greenwich St. (212-431-7631); A.E., M.C., V.; Fri.-Sun. 11-7; 4/5-4/7.

Antiquarius Imports has an array of furniture and home accessories—everything from African framed art to Colonial armoires—for up to 75 percent off (from $199). DUMBO, 183 Concord St., Brooklyn (212-343-0311); A.E., M.C., V.; Fri.-Sun. 11-7; 4/5-4/7.

Silas Seandel Studio's sculptural metal-and-glass furniture is half off; cocktail tables that were $7,500 are now $3,500. 551-3 W. 22nd St. (212-645-5286); checks accepted; Mon.-Sun. 10-5; 4/1-4/7.

Mycashmere.com has colorful, cozy cardigans, tanks, and shells for 50 to 75 percent off ($25–$85). 383 Fifth Ave., near 35th St., sixth fl. (212-741-5459): cash only; Thurs.-Fri. 10-6; 4/4-4/5.

TSE's luxurious cashmere, silk, and wool knits and wovens for women, men, and kids are 60 percent off ($50–$300). Chelsea Market, 75 Ninth Ave., near 15th St. (917-606-6795); A.E., M.C., V.; Wed.-Fri. 10-6, Sat. noon-6, Sun. noon-4; 4/3-4/7. AJA MANGUM

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PHOTOGRAPHS BY AIMÉE HERRING.

Pregnancy Panache

NEW YORK'S GUIDE TO FASHIONABLE MATERNITY LOOKS FOR THE CHIC AND SOPHISTICATED MOM-TO-BE

Pity the mother with school-age kids. Just think of the dearth of clothing choices she had when she was pregnant. Maternity fashion has come a long way. You can actually make it through nine months looking good, really good, with sophisticated designers courting the fashionable mom-to-be. Throw in some medical miracles, and there's never been a better time to be expecting.

Dress: Japanese Weekend Maternity; Photo: Marcy Maloy

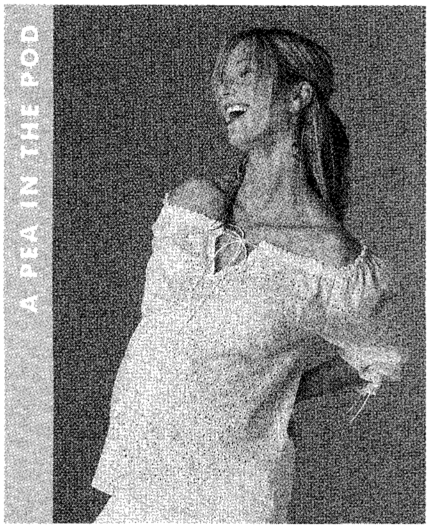
GREAT EXPECTATIONS

Worn by the famous among us (Brandy, Annette Bening, Cate Blanchett, Uma Thurman, to name a few), **A Pea In The Pod**, the nation's premiere luxury maternity fashion designer/retailer, delivers a wardrobe of quality fabrics designed for the woman who won't compromise her standards simply because she is expecting.

True-to-form, the Spring/Summer collection captures the anticipation and beauty of those nine months and takes you from the boardroom to the beach, and out on the town in style. Celebrate your femininity with their ultra-pretty tops in chiffon, eyelet, and lace. They make a strong statement when paired with perfectly cut jeans. Wrap dresses in hot tropical colors and multi-colored-striped capri pants with crisp, white wrap shirts evoke summer getaways. A nod to classic elegance is found in smartly tailored pantsuits and empire-waist cocktail dresses in silk Shantung.

A passion for color and prints is the cornerstone of the collection. Coral, turquoise, and fuchsia in a variety of patterns and geometrics, from florals to stripes, provides limitless options for mix-and-

Beverly Hood Allen creative services director Christy Casamassima editor Gayl Hyde creative Kim Flodin writer Lory Conklin research


A PEA IN THE POD

match flexibility. For evening, a sexy black-lace cocktail dress with a figure revealing slip underneath adds drama, as does a modern pants ensemble finished with a camisole top that has leather-crisscrossed straps.

Want to show your romantic side? Try on a ruffled and tiered peasant skirt in Swiss dot, topped with a matching empire-waist sleeveless number with lace insets, or a delicate, bias-cut lavender floral chiffon dress with a floaty, asymmetrical hem.

A Pea In The Pod recently opened flagship stores in Beverly Hills and here in New York at 860 Madison Ave. at 70th Street, 988-8039. The brand is also available in more than 40 boutiques nationwide. For more information, contact 1-877-APEAPOD (273-2763) or visit www.apeainthepod.com.

NEW OFFICE OPTIONS

With their spring line, **Mimi Maternity** once again delivers today's fashion looks to the professional who loves to show her style, demands value for her dollar, and knows that details make the difference. Lace, eyelet, embroidery, and other feminine embellishments give today's expectant woman a whole new way to look fabulous and fashionable during her pregnancy.

The softening of career looks is a big theme this season. Pretty ruffled georgette blouses paired with long or short skirts in delicate florals and shades of pink accompany pointelle sweaters and gorgeous dresses. The classic little black dress is updated with ruffles on the hem, neckline, and sleeve. Coordinated dressing, like a black and pink floral skirt and shirt or sleeveless wrap shirt with elegant floral embroidery and matching ankle-length pants make it easier than ever to look professional while complementing the growing figure.

Casual looks also take a new direction for spring. All-American reds, whites, and blues appear throughout the collection. Pattern pants become important, like a blue-and-white-gingham pant with an ultra-feminine white eyelet wrap shirt, or boot-cut, ankle-length toile pants matched with a trendy, sleeveless ruffle tee. Jeans once again take on a decidedly bohemian feel when worn with the Woodstock Shirt, a cotton-voile tunic with cool embroidery at the neckline, or other denim-friendly tops in lilac, spring green, soft blue, and pretty paisley.

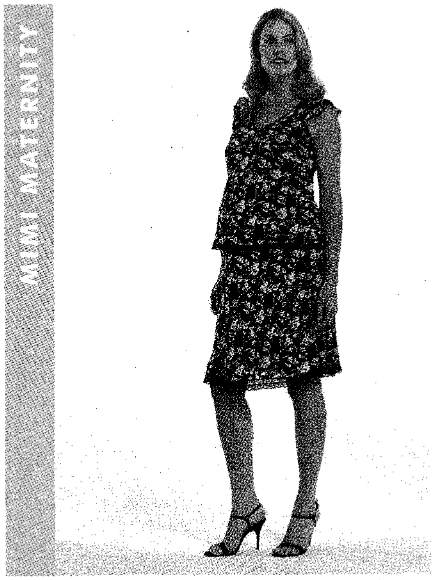
Mimi's got something for every expectant mom this spring, from fun tops and pants for nights out on the town to professional suiting in high quality black crepe for days in the office. Here, you can find great looks that are buy now, wear now, and are so versatile you can dress them up for your shower or wear them with sneakers on the weekend.

Mimi Maternity is available at 150 upscale locations across the country and can be found online at www.mimimaternity.com or by calling 1-877-MIMIMOM (646-4666).

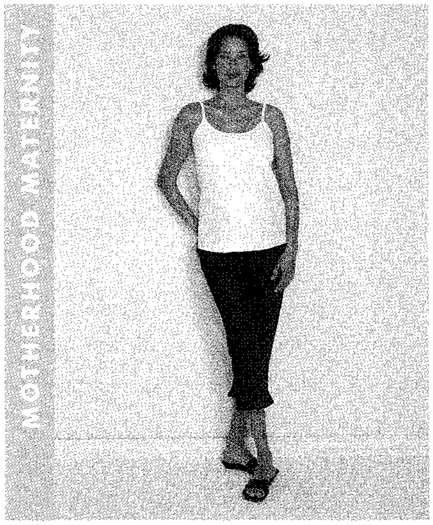
AMAZING ACTIVEWEAR

Motherhood Maternity, the leading maternity brand in the United States, with stores in all 50 states, continues to offer moms-to-be the latest fashions at amazing prices with a great assortment of styles, colors, and sizes for every occasion. If you are as active in pregnancy as you were before-baby, you should definitely check out their Spring 2002 exercise pieces.

Activewear takes a huge leap forward with striped and solid tanks with a built-in shelf bra. Combined with cotton shorts and pants, exercising becomes more stylish than ever. Coordinating jackets and tees pull this cozy look together like never before.



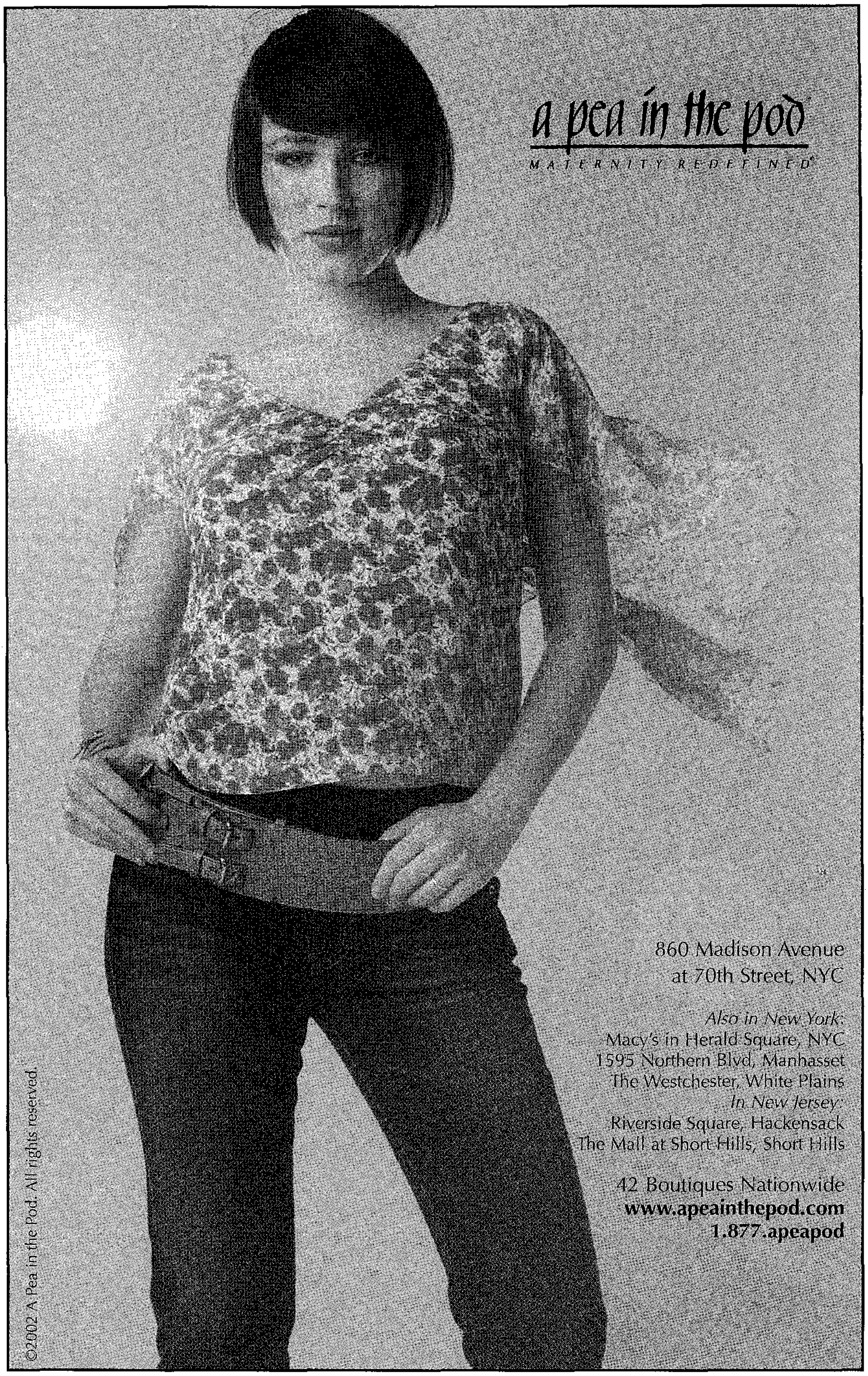
FASHIONABLE MOMS-TO-BE



For other dressing-down looks, Motherhood Maternity offers light, dark, and distressed-finished denim and super-comfortable stretch fabrics in a variety of patterns and colors in stylish capri, ankle, and boot-cut looks. Traditional over-the-belly and the new under-the-belly styles offer you new options in comfort. Balanced with tees in patriotic reds, whites, and blues, it's bound to be the most comfortable nine months yet!

You're keeping fit for your health (and baby's), but also to look good, so don't forget that a mid-calf length floral empire-waist dress in black and white is just right for the office or a special occasion. A sweet empire-waist eyelet dress in lilac, designed to flatter a pregnant woman's expanding figure with a subtle back tie, offers a classic look for any event. Delicate details, such as a ruffle on a sleeve, neckline, or hemline, are simple statements that reflect this season's hottest trends.

There is a full selection of nursing and plus sizes available on their Web site and in most store locations. Motherhood Maternity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WEEKEND WARDROBE

Japanese Weekend Maternity designs body-functional clothing for the woman who wants to stay fashionable and feel wonderful during her pregnancy. Embrace your beautiful body with their full line of maternity fashions. The company is the original developer of the Ok™ maternity waistband, introduced in 1984. "The Ok design is based on celebrating the 'natural waist' in pregnant women," says founder and designer Barbie White. "Our Ok band scoops under the stomach, not across it, to cradle the belly and offer extra support for the lower back." The term "Ok" comes from the Japanese "obi kutsurogi," meaning "sash of comfort."

This physiology-first approach has made Japanese Weekend a leading force in the maternity world for nearly 20 years. The Ok waistband concept is used throughout Japanese Weekend's line of flattering, slim-fitting clothing — in jeans, hip huggers, pants, shorts, skirts, swimwear, and even lingerie.

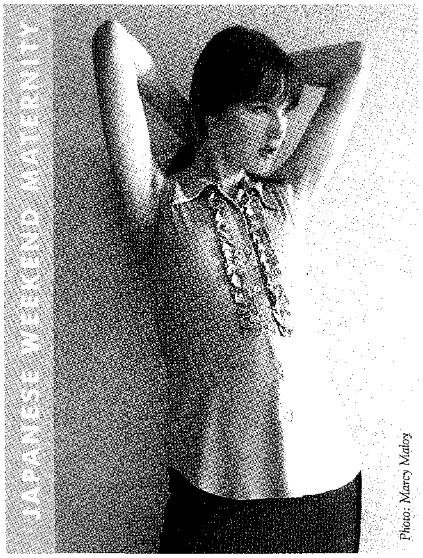
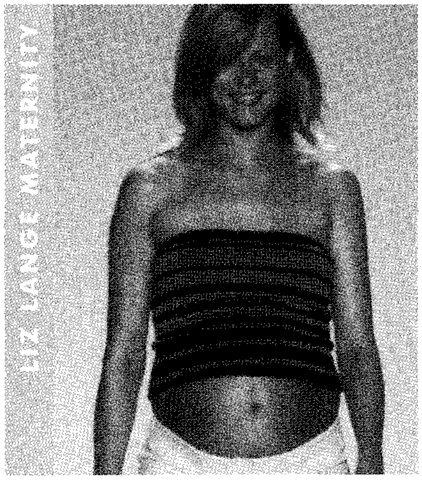


Photo: Marcy Maloy

The company's popular hug™ clothing also wins raves for its silky-soft, stretchy fabric that embraces the skin. Styles include tops, sweaters, pants, dresses, and a special line of hug underwear available in prenatal and nursing versions. For a catalog, call 1-800-578-MOMS (6667), or visit their Web site at www.japaneseweekend.com.



HOT OFF THE RUNWAY

There wasn't a skinny model in sight on the catwalk. This season, for the first time, models with bellies and curves to match were all the rage at the **Liz Lange Maternity** runway premier. Liz Lange is the first and only maternity designer to show off her unique style at the 7th on Sixth Spring 2002 Collections, held here in New York City last fall.

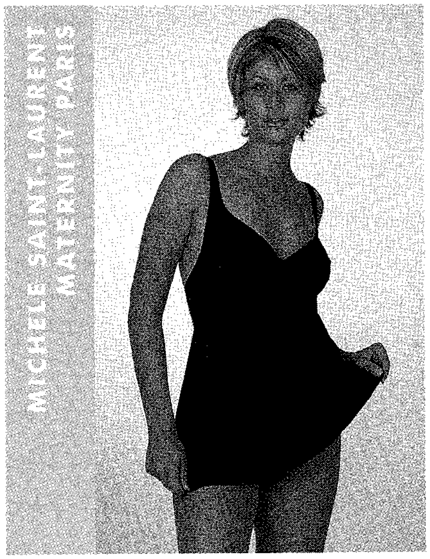
The spring 2002 line is an exciting collection of super sexy, playful fashions. From Jackie O-inspired dresses to chic western shirts, every expecting mother can still strut her stuff and keep up with the latest fashion trends. Think teeny bikinis in vivid florals, cropped tube tops in brightly striped stretch silk knits, and summer-fresh white, sandblasted denim jeans. Or how about panel-free, low-waisted skirts that make the most of those luscious curves?

Known for her use of the highest quality European fabrics, Liz Lange continues to deliver stretch poplin, matte jersey, silk-Lycra knits, and cashmere in fashion-magazine colors, breaking the mold of traditional maternity wear.

Liz Lange Maternity is located at 958 Madison Ave., 1-888-616-5777, and through boutiques, catalog, and online at www.lizlange.com.

EUROPEAN TWIST

Six years ago, French fashion designer Michele Saint-Laurent noticed a lack of quality maternity wear, so she began designing maternity clothes with the same fabrics, fit, and designs of top European lines. Upscale and celebrity moms quickly



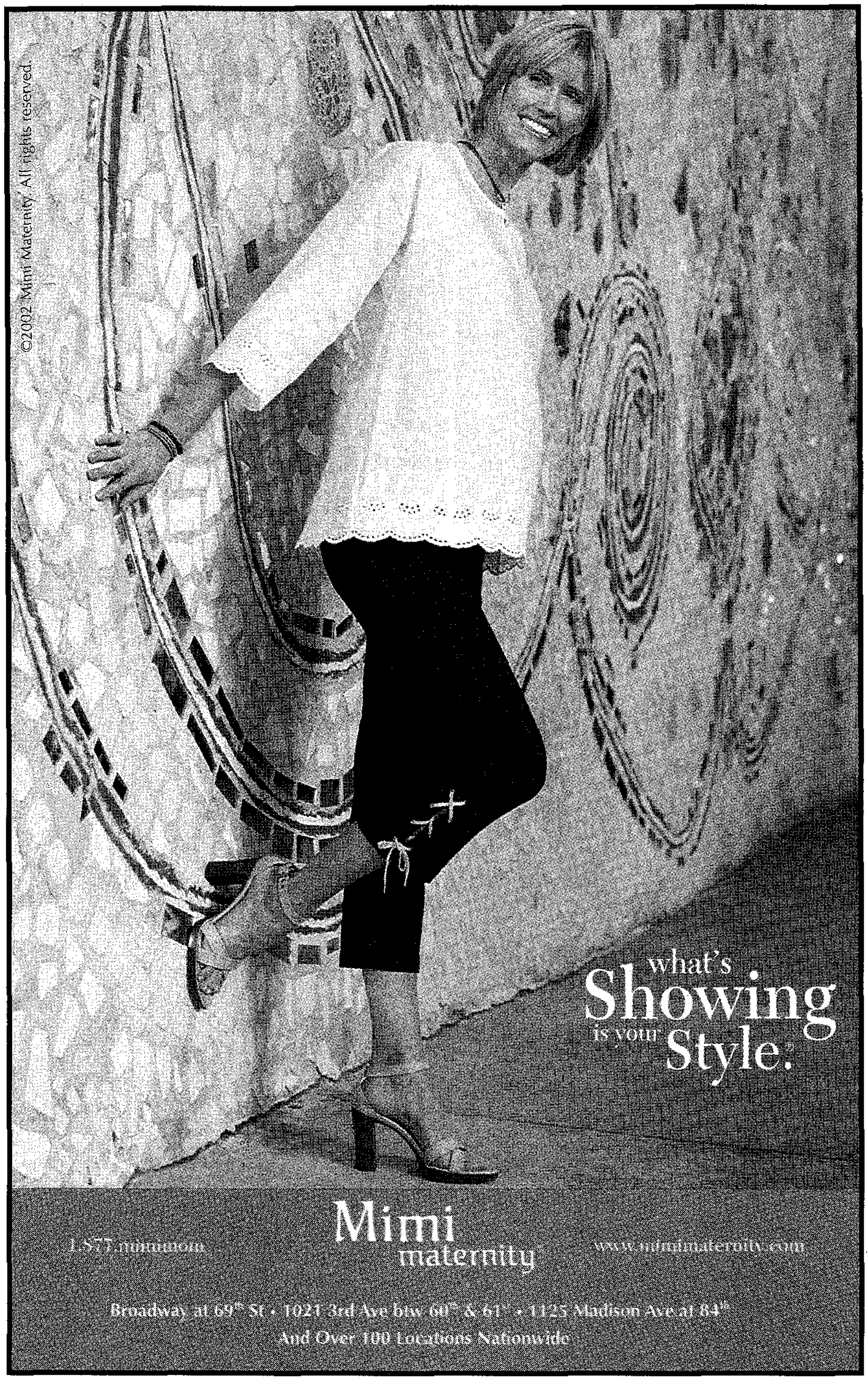
FASHIONABLE MOMS-TO-BE

IVF WITHOUT THE MULTIPLES

While in vitro fertilization, or IVF, offers hope to infertile couples, many women are understandably concerned about the incidence of multiple births. Michael Drews, M.D., director of **Reproductive Medicine Associates of New Jersey** (111 Madison Ave., Morristown, NJ; 769 Northfield Ave., West Orange, NJ; 25 Rockwood Place, Englewood, NJ; 100 Franklin Square Drive, Suite 200, Somerset, NJ; 973-971-4600; www.rmanj.com), reports, however, that IVF does not automatically mean triplets or more.

Here's how IVF works: A woman's ovaries are stimulated with medication to produce more than one egg and those eggs are removed during a minor procedure. The eggs are then fertilized in the laboratory and the fertilized eggs are allowed to grow. The healthiest eggs are implanted back in the woman's womb where it is hoped that one survives to develop into a full-term baby. Traditional IVF techniques implanted several eggs, increasing the odds of multiples.

Now, new technology has allowed doctors to grow the embryos for a longer period in the lab, giving the option of choosing fewer, but stronger implants. "Often we can choose just two embryos, which means that we can even avoid triplets," says Dr. Drews.



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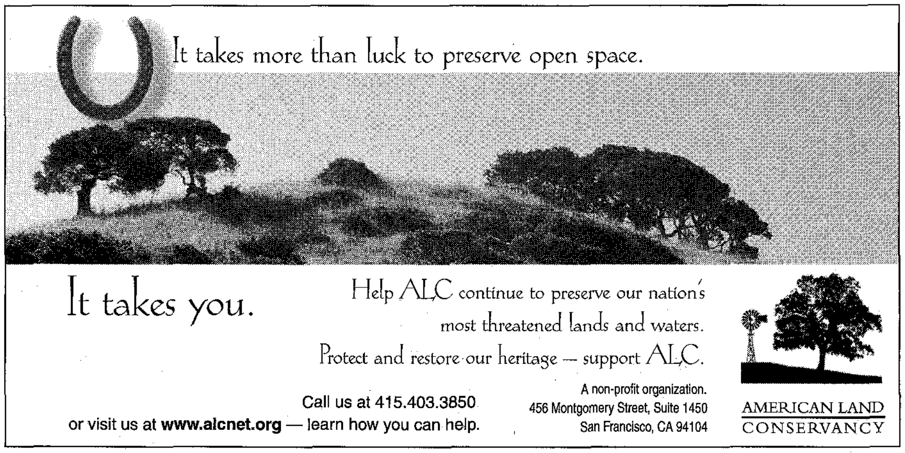

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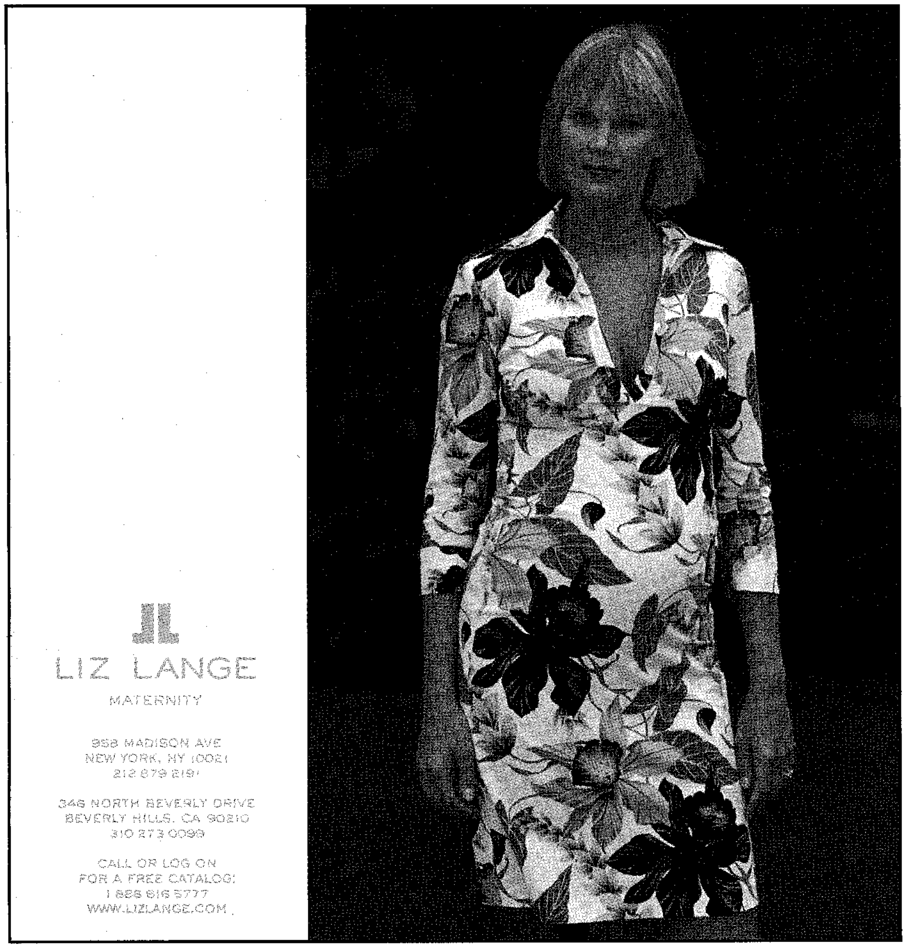

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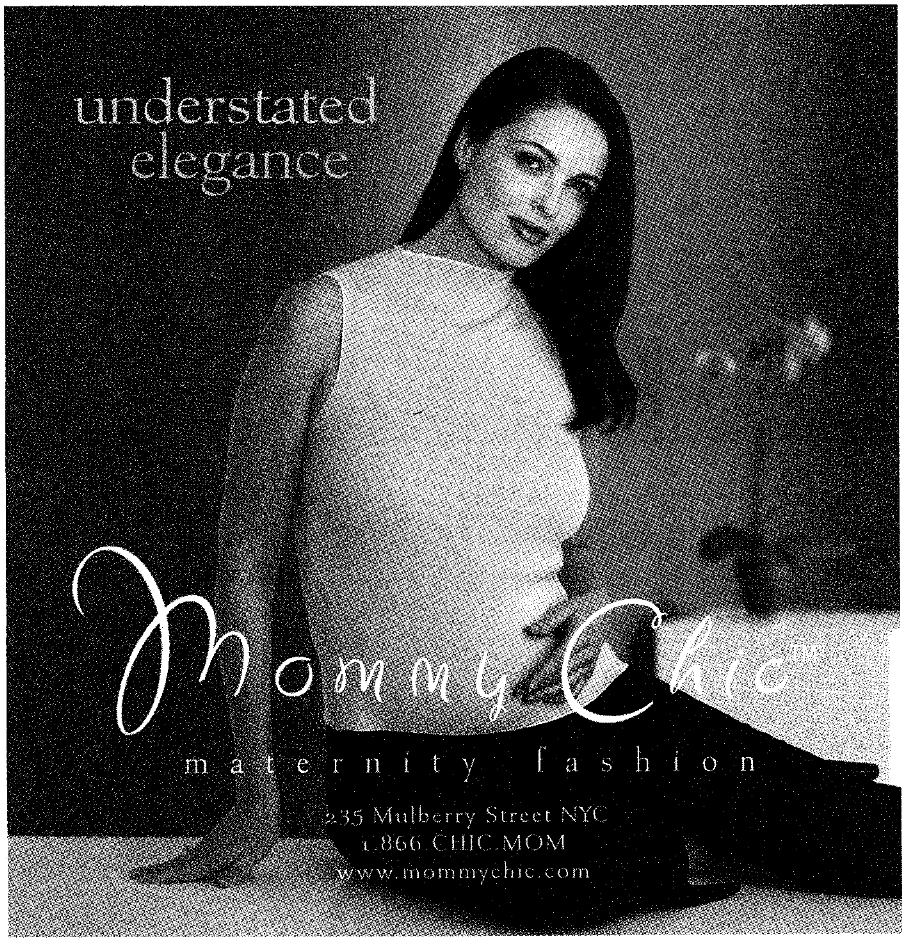

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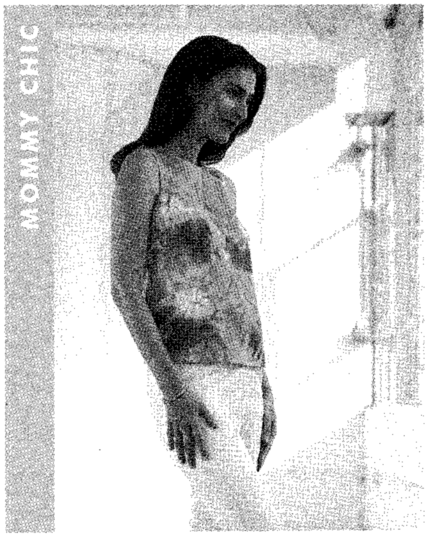
got word. Now the secret's out. Last spring, Saint-Laurent opened her own store, **Michele Saint-Laurent Maternity Paris.** This spring, anyone who loves European fashion — and excellent service — can select from ready-to-wear and custom collections. Look for cropped pants, cotton bootlegs, shorts, dresses, sweater sets, T-shirts, bathing suits, coordinating separates, and her signature suit. Michele Saint-Laurent Maternity Paris is at 1028 Lexington Ave., 452-4200, or visit www.frenchmaternity.com.



URBAN CHIC

If you consider yourself sexy, flirty, hip, chic, and, by the way, pregnant, Manhattan-based designer Angela Chew, creator of **Mommy Chic**, has some clothes for you. Mommy Chic embraces the ultimate in styling and European savvy in a line of separates, suits, sweater sets, and formal and evening wear.

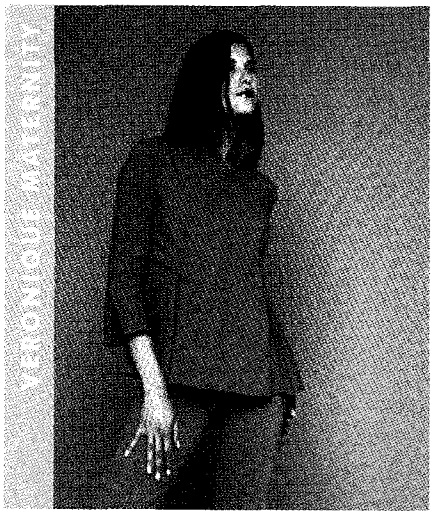
Now Ms. Chew has launched her Weekends line of budget-conscious, everyday wear. With the flair, fabulous color, and excellent fabrics of Mommy Chic, the

Weekends line of "happy clothes," offers such affordable price points as dresses under $80, pants under $60, and tops under $50. "The concept of Weekends is urban chic," says Ms. Chew. "It is contemporary, funky, and city casual. For spring, we are showing lots of bellies with our drawstring pants and skirts." The line also includes tie-dyed pieces, slinky tube tops and tees in bright pink or blue/green, and cotton-stretch poplin ruffle dresses, skirts, and tops with multi-colored elastic trims. Look, too, for bold florals, lots of black and white, pintucked tops, cigarette pants, super-mini skirts, and even stylish sleepwear in cotton jersey.

Mommy Chic and its Weekends line is located at 235 Mulberry St., 646-613-1825. For more information, call 1-866-CHICMOM (244-2666), or visit www.mommychic.com.

ONE-OF-A-KIND MOM

Peer into **Veronique Maternity** and you'll find mannequins so stylish you'll assume this is just another fashionable Madison Avenue boutique. Take a closer look and you'll notice a certain roundness in the models' bellies. Veronique Maternity has



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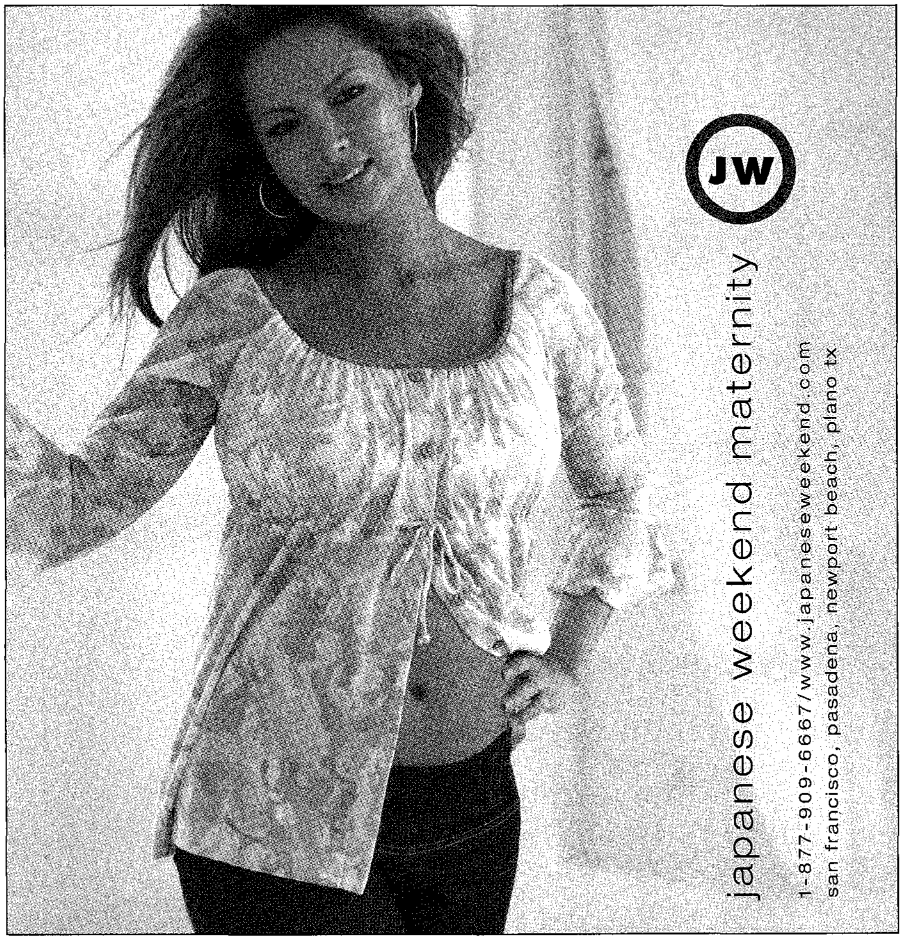
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been Manhattan's premiere maternity boutique for almost 20 years. Often copied, but never duplicated, Veronique Maternity pioneered the flat-front, panel-free, and pouchless designs so popular today.

This spring, their exclusive lines boast lots of denim, cropped looks, peasant trims, capri pants, seersucker, bikinis, and a broad palette of sophisticated pastels and neutrals.

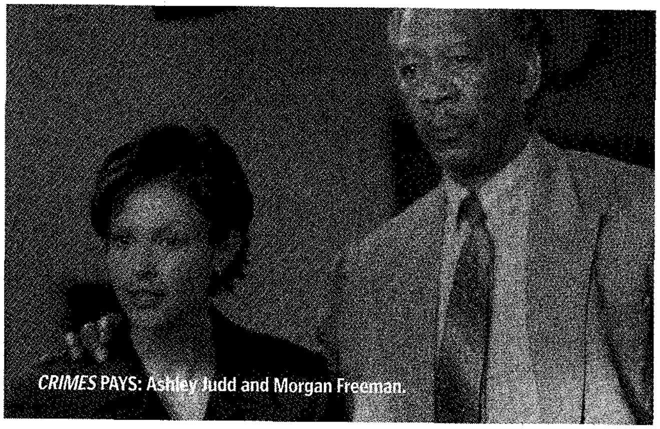
Veronique Maternity is located at 1321 Madison Ave. at 93rd Street, 831-7800 or 1-888-265-5848. Visit www.veroniqued.com for more information.

MATERNITY UNCOVERED

Perhaps the most important—and overlooked—maternity must-haves are proper underpinnings. When you're pregnant, it doesn't matter how good you look if you aren't comfortable. First, take an afternoon to shop for some new—and proper fitting—bras. While they may look like gigantic wire torture contraptions, these will be among the best investments you make while your body continues to grow. When it comes to underpants, experts may advise you to trade in your pint-sized panties for oversized pregnancy-sized bloomers. But, if you're predisposed to bikinis or thongs, large pantaloons are unlikely to suit you. Your best bet is to stick to your normal style, while trading up in size. In addition to foundation garments, take some time to consider that your feet—along with the rest of your body—will also expand, in many cases never to return to their original size. So, before you plunk down big bucks for those Jimmy Choos, ask yourself whether you'll get to enjoy them—now or after the baby arrives. ■

cue

A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos



CRIMES PAYS: Ashley Judd and Morgan Freeman.

MOVIES

High Crimes

Morgan Freeman and Ashley Judd, who starred opposite each other in *Kiss the Girls*, reunite for another potboiler: This time, Judd plays a San Francisco lawyer teamed with a former military attorney (Freeman) to defend her husband, who's charged with desertion. **(Opens April 5; see listing, page 92.)**

THEATER

The Elephant Man

Billy Crudup takes the title role, Rupert Graves that of Treves, the doctor who rescues him, in this Broadway revival of Bernard Pomerance's 1979 Tony winner. **(In previews for an April 14 opening; see page 100.)**

NIGHTLIFE

The Jazz Standard

Although it lasted only from 1997 to 2001, the original incarnation of the Jazz Standard won acclaim from musicians and critics alike (and was *New York*'s Best Jazz Club in 1999). The renovated space—with improved sightlines and sound system—will present sixties modern-jazz pioneer Abdullah Ibrahim and his group, Ekaya, through April 7. It's their first New York appearance in eight years. **(Begins April 2; see listing, page 120.)**

CLASSICAL MUSIC

Martha Argerich

The virtuosic Argentine pianist comes to Carnegie Hall to perform Schumann's Piano Concerto in A Minor (along with Berlioz's *Rob Roy* and Stravinsky's *Pétrouchka*) with the Philadelphia Orchestra, conducted by her ex-husband, Charles Dutoit. **(April 8; see listing, page 117.)**

YO, YODA: The Jedi master comes to Brooklyn for *Star Wars: The Magic of Myth.*

RADIO

WNYC Doubles Down

The next big thing: On April 8, WNYC returns to separate programming for its AM and FM bands (they've been running one lineup since 9/11). The AM side will stick to news and WNYC's flagship programs, while the FM will mix NPR shows with local stuff and adventurous classical programming. **(WNYC, AM 820 and 93.9 FM.)**

RESTAURANTS

Café Sabarsky

On selected Friday evenings, the Neue Galerie will be presenting an excellent roster of cabaret stars at the museum's own Café Sabarsky, which will provide a special prix-fixe dinner. Ute Lemper's April 5 opening-night show is already sold out, but the coming weeks' talent includes Sanda Weigl and Theo Bleckmann. **(For info, call 212-628-6200, extension 410.)**

ART

Star Wars: The Magic of Myth

Somewhere, Joseph Campbell is smiling: This Brooklyn Museum exhibit tracks the roots of George Lucas's film saga, tracing its themes of redemption, heroism, and the battle of good versus evil. Best of all, there will be loads of original props and characters on display—including Jabba the Hutt himself, kicking back with that wretched court jester. **(Begins April 5; see listing, page 106.)**

TOP five

Baseball Books

Being a true fan is all about knowing more than your neighbor. And this season's books mean you'll start the year with more to say than the guy next to you at the stadium—or that interloper from Oakland with the fat contract.

1. Baseball as America

We like any book that calls Charlie Brown a "baseball icon." This companion to the Museum of Natural History's exhibit also has Paul Simon's reflections on Joe DiMaggio and gorgeous photos. **(National Geographic Books, $35.)**

2. Bombers: An Oral History of the New York Yankees

Culled from interviews with nearly every living Yank, *Bombers* has enough goodies to make you forget that author Richard Lally lives in Queens. **(April 9; Crown, $25.)**

3. Amazin': The Miraculous History of New York's Most Beloved Baseball Team

Pegged to the Mets' fortieth anniversary, Peter Golenbock's exhaustive, entertaining history starts with the Giants' exit and ends with Al Leiter's wrap-up of the 2000 Subway Series: "Ah, well, what the hell are you going to do?" **(April 8; St. Martin's Press, $27.95.)**

4. Pennants and Pinstripes

Filled with historical minutiae, Ray Robinson and Christopher Jennison's chronicle of the Yankees' 99 years is sprinkled with all-time-team picks from the likes of Bob Costas and David Halberstam. **(Viking, $34.95.)**

5. Baseball: A Literary Anthology

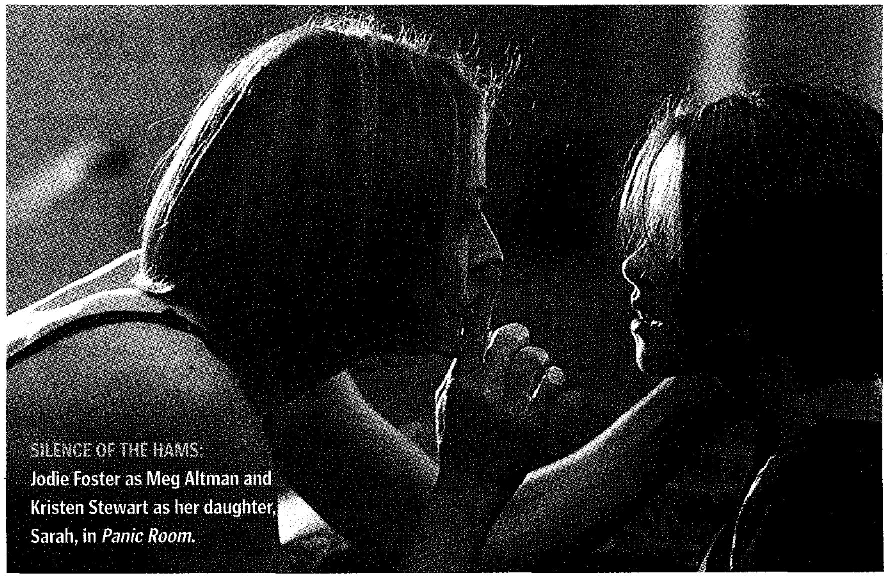
From the lost first verse of "Take Me Out to the Ball Game" to Stephen King's essay on Little League, Nicholas Dawidoff's collection should be a hit with believers in the American religion. **(Library of America, $35.)** JADA YUAN

PHOTOGRAPHS: TOP, BRUCE TALAMON; BOTTOM, STAR WARS TM & © LUCASFILM.

MOVIES PETER RAINER

Panic Attack

In Jodie Foster's latest thriller, *Panic Room,* the only hearts that stop are on the screen; *The Piano Teacher,* a sadomasochistic romp, has stiff fingers.



SILENCE OF THE HAMS:
Jodie Foster as Meg Altman and Kristen Stewart as her daughter, Sarah, in *Panic Room.*

Panic Room LOOKS LIKE IT WAS made for people who can't afford Upper West Side townhouses and want all those who *can* to suffer for it. Recently divorced from a pharmaceutical tycoon, Meg Altman (Jodie Foster) and her precocious 11-year-old, Sarah (Kristen Stewart), grab a four-story brownstone that includes, courtesy of its eccentric former owner, a sealed-off "panic room" containing enough supplies to last a month, a bank of video monitors, and a phone unconnected to the main line. In the wake of September 11, this home security add-on must have major appeal to the city's super-wealthy, but, given what happens in this movie, the market for these sanctuaries may nosedive.

On her first night in her new digs, Meg awakens to the sound of three intruders—Burnham (Forest Whitaker), Junior (Jared Leto), and Raoul (Dwight Yoakum)—who have inside information that millions are socked away in the panic room, and who thought the house would be empty. (They were a bit foggy on the length of escrow.) Racing like a greyhound into the chamber with her daughter, Meg quickly realizes that she's safe but trapped, and pretty soon even that safety disappears as the bad guys pump gas into the panic room's ventilation system and Sarah goes into diabetic shock. (Of course, the independent phone line in the room was not set up in time, and, inexplicably, there doesn't seem to be much in the way of food.) In the one truly tense scene in the movie, Meg leaves the room for a hair-raising scamper through her boudoir in search of her cell phone. It's a model moment of thriller filmmaking, but otherwise director David Fincher's work is singularly graceless. There's a sequence in which one of the bad guys tries to batter his way through to the panic room with a sledgehammer, and often that's what Fincher seems to be doing, too. But because he wants us to think he's serious-minded, he gives everything that trademark look of his already familiar to us from *Alien 3* and *Seven* and *The Game* and *Fight Club:* a grody sheen that looks like designer mulch.

Fincher cares less about his actors than about the look. This is particularly true of Jared Leto, who is encouraged to mug and overact to almost Three Stooges proportions, and Dwight Yoakum, who wears a hood over his head for most of the movie; when he removes it, you wish he'd put it back on. (By the end, he resembles Alice Cooper.) After all this hyped-up hamminess, Forest Whitaker's graceful underplaying is a balm, but the damage has already been done: It's difficult to work up a strong case of the heebie-jeebies when you keep getting thrown out of the movie by all the atrocious acting.

Panic Room
Directed by David Fincher; starring Jodie Foster, Forest Whitaker.

The Piano Teacher
Directed by Michael Haneke; starring Isabelle Huppert.
See Movies listings for details

Jodie Foster fares better. It's not a role in which she is required to be much more than affrighted for almost two hours, but she pulls her features, which were tight to begin with, into a mask of almost feral determination. As gifted as she is, Foster has always been something of an icicle in the movies (like Nicole Kidman, who was originally supposed to play the role before dropping out due to injury). She has everything it takes to be a movie star except for a romantic presence. Even the formidable intelligence she projects onscreen lacks sensuality, but given these limitations, she has at least chosen well for herself in *Panic Room,* since the last thing Meg needs to be is *sexy*-smart. Her laser-beam braininess is at the sole service of staying a step ahead of her opponents. Meg is that proverbial action-movie staple: the hunted who becomes the hunter. Foster's appearance in this movie will no doubt remind people of *The Silence of the Lambs,* and Fincher doesn't back off from the parallels, just as he doesn't shy away from references to Hitchcock's *Rear Window.* But if Hitchcock especially is the model here, then Fincher and his screenwriter, David Koepp, haven't learned much: Hitchcock, after all, was a master of *nuance.* His tight, logistical narratives allowed for much wiggle room. With

PHOTOGRAPH BY MERRICK MORTON.

Fincher, it's all about logistics. Maybe that's why the brownstone is far and away the strongest character in this movie, or why the camera movements and computer-generated motion-control shots are so much more compelling than the story being told.

There's one aspect of that story that is inadvertently amusing. Meg begins the film as a discarded woman—her big-shot ex-husband (Patrick Bauchau) left her for a bimbo—and ends up a heroine. Meantime, in a subplot, the crum-bum cad appears mid-robbery and gets beaten upon arrival into the bloodiest of pulps; for our delectation, he spends the remainder of the film propped up or sprawled out, his wounds oozing. (I can't think of a more thankless role.) It's as if the filmmakers were exacting their revenge on the guy for dumping Meg. It's gallantry, of a sort.

AS *PANIC ROOM* DEMONSTRATES, MOST VIOlence in the movies doesn't cut to the quick and can be easily dismissed afterward, but the films of the Austrian director Michael Haneke are something else again. In the 1997 *Funny Games,* which is about a family terrorized and ultimately obliterated by a pair of roving thugs—sound familiar?—we are taken step by step into a no-exit situation of pure sadism: It's a movie about violence that is, in itself, an act of violence. In Haneke's new film, **The Piano Teacher**, Isabelle Huppert plays Erika, a stiff-backed piano instructor at a prestigious Viennese conservatory whose lust for her adoring student Walter (Benoit Magimel) exposes her deeply guarded sadomasochism. "Do I disgust you?" she asks him after he reads a long letter from her outlining her most depraved fantasies, and she could just as well be speaking for the director. Haneke doesn't really explore disgust, and he doesn't get into the emotional consequences of extreme violence, either. What he provides, instead, is the spectacle of witnessing experience freshly cauterized; you can't shake off the grisly moments in Haneke's movies because they have the shock of the real. His refusal to go much beyond that shock is part of what makes everything so creepy and sordid—he doesn't offer a helping hand, he doesn't even try to intellectualize the depravity he's showing us. This is a roundabout way of saying, I fear, that Haneke is an exploitation filmmaker of the highest gifts. His movies are not to be entered into lightly. ■

Peter Rainer's reviews can be read at nymetro.com/archive/rainer.

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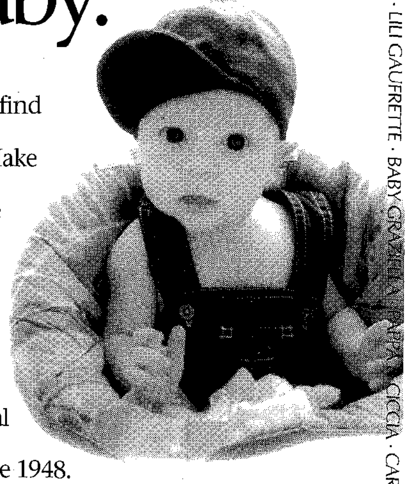

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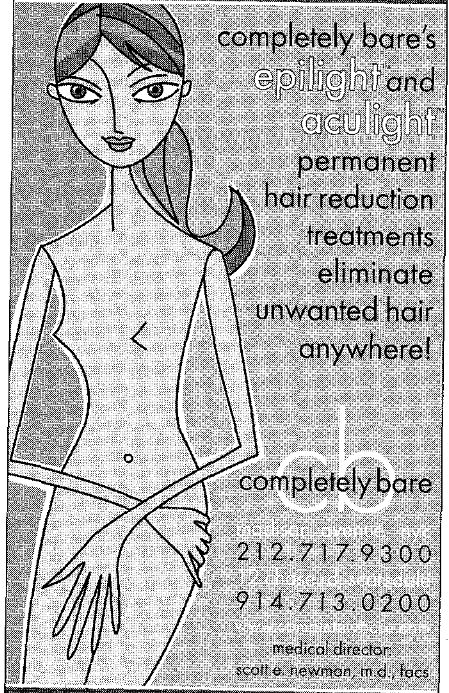

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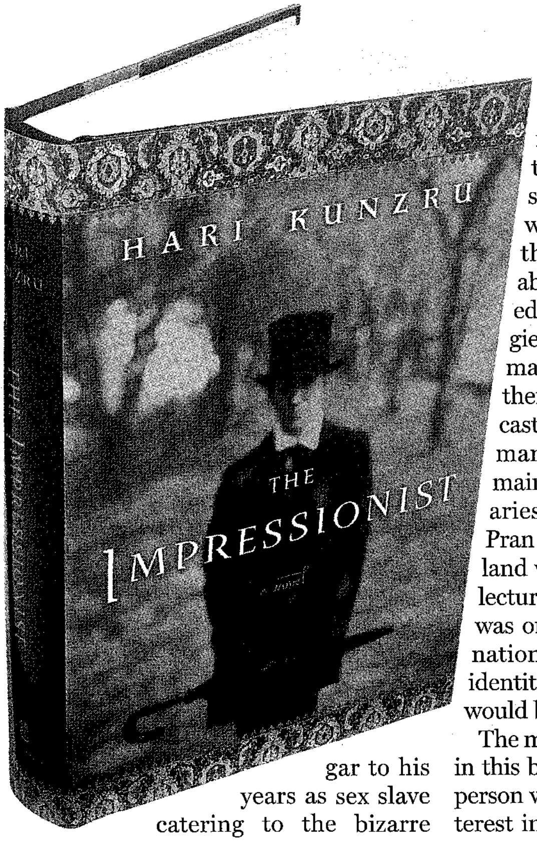
BOOKS DANIEL MENDELSOHN

Karma Chameleon

In Hari Kunzru's much-ballyhooed debut, a subcontinental changeling allows the writer to explore the prison of identity; Sarah Waters slyly reworks two nineteenth-century classics.



AT FIRST GLANCE, HARI Kunzru's terrifically entertaining debut novel, **The Impressionist**, looks like a disjointed collection of novellas with just enough of a unifying theme—race and colonialism in India—to justify one of those exquisitely done *Masterpiece Theatre* four-parters featuring lots of mournful elephants and assertive pith helmets. Each of the book's major sections centers, after all, on a completely different character; all have some connection to the subcontinent. There's Pran Nath Razdan, a spoiled, well-born Indian boy at the turn of the century who grows up just downriver from the Taj Mahal; Rukhsana, an exotically beautiful *hijra,* or transvestite eunuch, who is forced by his master to perform sexual favors for an influential English officer; the charming white boy, Pretty Bobby, the ward of a Scottish missionary couple in Bombay who is also a demimonde kingpin; and, finally, Jonathan Bridgeman, an aristocratic Oxford student who unwillingly accompanies a famed anthropologist to Africa on a mission to study African tribesmen—the black people whom Jonathan so detests.

What connects the four wildly divergent characters, and tales, is much more than the constant, corrosive confrontation between English and Indian, between white and black. The surprise of Kunzru's expert and ambitious book is that all of those disparate characters are, in fact, the same person: the "impressionist" of the title, a half-Indian, half-English boy who has the uncanny ability to pass as either white or black.

The Impressionist
By Hari Kunzru
Dutton; 383 pages;
$24.95.

Fingersmith
By Sarah Waters
Riverhead; 503 pages;
$25.95.

The plot follows the chameleon-like Pran from his idyllic childhood to his expulsion from home (following the revelation that he's the child of his mother's English lover) onto the streets, from his days as street beggar to his years as sex slave catering to the bizarre tastes of his white clients (one of whom masturbates while forcing Rukhsana to recite Kipling), from his apprenticeship as a kind of lab assistant to the fanatical missionary (who collects the skulls of members of "inferior" races and measures their cranial capacity) to his stint as Jonathan. Through all this, Pran comes to realize that identity can be a lot more fluid than many of the people he encounters like to think—a self-serving fabrication of the powerful. It's with no little shock that he sees one day how easy it is to make his way into "white" institutions: "They hear an accent and see a face and a set of clothes, and put them together into a person."

That realization poignantly exposes the hypocrisy at the heart of imperialistic racism. With great verve and an admirably light touch—Kunzru's tone is always one of amused detachment—the author uses his protagonist's hybrid nature to show just how intellectually, morally, and politically shaky the structures of colonialism were. In each of the environments through which he travels, Pran's ability to cross boundaries is pointedly contrasted with the manic energies of a character who's desperate to maintain order. Pran's adoptive father, a distinguished attorney of high caste, is an obsessive-compulsive who manically devotes himself to "the maintenance of impermeable boundaries"; masquerading as Jonathan, Pran attends a boarding school in England where his headmaster, a botanist, lectures his pupil, a hybrid if ever there was one, on the dangers of cross-pollination: "The flowers would lose their identities in a hybrid swarm, and nature would be in a desperate mess."

The most desperate mess you encounter in this book is, inevitably, Pran himself, a person whose (wholly understandable) interest in, and expertise at, manipulating surface appearances comes at the cost of a truly authentic personality. *The Impressionist* is often so filled with intriguing incident and excellent details that you can sometimes lose track of the larger theme, but not so toward the end, when you see how expertly Kunzru has manipulated his plot in order to demonstrate the moral corrosion that is imperialism's greatest legacy. For even as Pran achieves the ultimate in "passing," successfully impersonating a well-to-do English Oxford undergraduate, he's deprived of the thing he covets most: his mentor's daughter, who represents everything English, "Elgar and tea roses." At the very moment when he tries to consummate his love for her, he realizes that his blooming English rose prefers black men. When she dismisses Jonathan as "the most conventional person" she knows, and he desperately tries to tell her the exotic truth of who he is, his predicament goes beyond the poignant to the tragic.

PHOTOGRAPH BY MICHAEL KRAUS.

The book isn't perfect: If anything, it shares some of its hero's flaws. You're likely to buzz through Kunzru's 400 pages in a rush of pleasure, and only afterward might you wonder, as I did, why it doesn't affect you more—why what you remember is your pleasure in the author's craftsmanship rather than the tragedy of the wrenching tale he tells. The reason, in the end, has to do with Pran himself, a character whose belief that surfaces are everything makes him not only "utterly unavailable to himself" but unavailable, ultimately, to the reader. If you were able to care about Pran more, to feel with him (as opposed to merely for him), this remarkable debut would be great instead of very good. Still, if *The Impressionist* is better at surfaces than at depths, it's a remarkable book that should leave a lasting impression.

READERS WHO HAVE BEEN IMPRESSED IN the past by Sarah Waters won't be disappointed by her latest excursion into Victorian England, following the award-winning *Tipping the Velvet* and its possibly even better successor, *Affinity*. Part of the pleasure of reading Waters is her expert, playful allusions to real nineteenth-century British novels: In **Fingersmith**, it's Wilkie Collins's *The Woman in White*, that eerie tale of switched identities, madhouses, and doppelgängers, that seems to be on the author's mind—with a clever nod to *Oliver Twist* thrown into the bargain.

Sue Trinder is a teenage orphan raised by an amiably Dickensian gang of minor thieves and con men (*fingersmith* is Victorian slang for "pickpocket"); at the beginning of *Fingersmith*, the goodhearted Sue is persuaded by a handsome crony called Gentleman to take part in an elaborate con. (She's supposed to pose as a maid to the young heiress whom Gentleman plans first to marry and then to shut up in an asylum.) As in a Mamet play, the con is more deliciously convoluted than even the con men realize; at the end of the first part of this sometimes slow-burning book, it's Sue who turns out to be the dupe, as the wrong girl ends up in the asylum. But Sue also has a few tricks up her sleeve. Suffice it to say that her burgeoning awareness of her lesbian nature ends up playing a crucial role in a novel that through slyness and inexhaustible sleights-of-hand more than lives up to its nimble title. ■

Daniel Mendelsohn's reviews can be read at nymetro.com/archive/mendelsohn.

JOHN SIMON

Fair State

A British revival of *Oklahoma!* loses something in the translation; *Mr. Goldwyn* suits Alan King to a T.

THE GOOD NEWS IS THAT **Oklahoma!**, which is to the modern musical what *Oedipus Rex* is to Greek drama, is back. The not-so-good news is that London's Royal National Theatre production, which was touted as the wonder of wonders, seems to have lost something in transit: Checking my feet, I found my socks still on.

"A much darker version" was the trumpeted hype, and though there may be a shade or two of darkening, this in itself is not a virtue. Definitely deserving, however, are Anthony Ward's transporting sets and costumes (barring an unfortunate toy train), fervidly lit by David Hersey; the Robert Russell Bennett orchestrations artfully refurbished by William David Brohn and David Krane; sizable parts of Trevor Nunn's direction and Susan Stroman's choreography; and much of the performing.

That's a lot, but there remains the problem inherent in all revivals of beloved classics: At what point does rethinking become thoughtlessness? The exact demarcation line is hard to find and harder to cleave to. Take the dances: Stroman's are often strikingly inventive, tumultuously acrobatic, and provocatively spicy; but now and again, one misses the simpler, folksier, more heartfelt approach of Agnes de Mille. In the attempt to be more earthily realistic, for example, the title number has become a plausible post-wedding party but a far less rousing communal ode to the Oklahoma Territory.

Oklahoma!
Revival of the 1943 Rodgers and Hammerstein musical, directed by Trevor Nunn and choreographed by Susan Stroman.

Mr. Goldwyn
Starring Alan King.

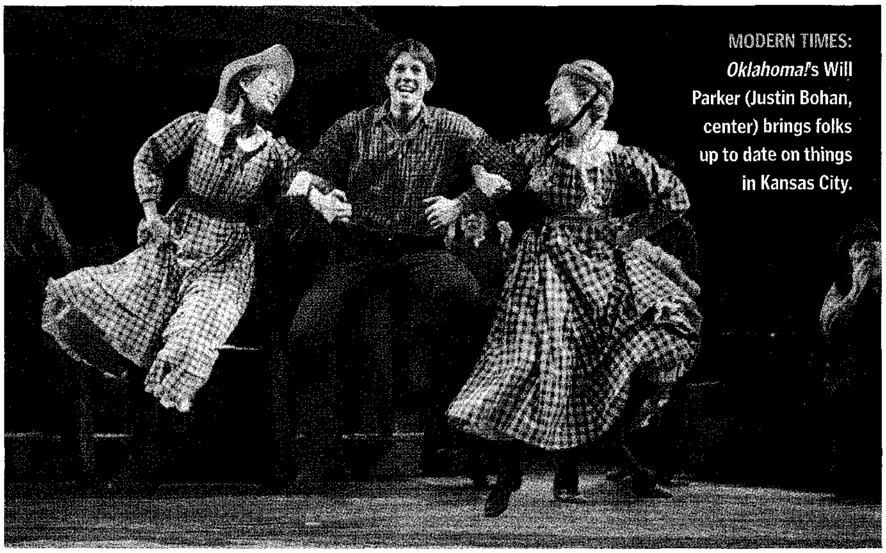
The Carpetbagger's Children
By Horton Foote.

Franny's Way
Written and directed by Richard Nelson.

See Theater listings for details.

Nunn's direction starts with some breathtaking coups de théâtre, and further bright touches periodically pop up in alternation with less felicitous ones. The more complex interpretation of Jud Fry, bitingly sung and unsettlingly acted by Shuler Hensley, is to be hailed; the coarsening of Ali Hakim, redoubled by Aasif Mandvi's lack of charm, is to be deplored.

Patrick Wilson is a winning Curly in singing, acting, bearing, and looks, and one wonders wherein may have lain Hugh



MODERN TIMES: *Oklahoma!*'s Will Parker (Justin Bohan, center) brings folks up to date on things in Kansas City.

PHOTOGRAPH BY MICHAEL LE POER TRENCH.

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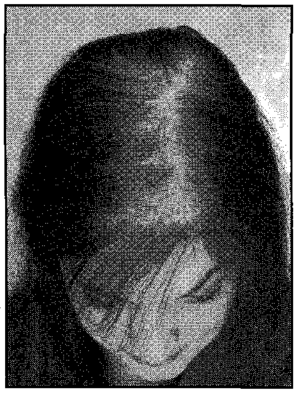

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Jackman's widely affirmed superiority in London. Andrea Martin squeezes every last drop of bonhomie and deviltry out of Aunt Eller. Justin Bohon is the sweetest of Will Parkers, and dances entrancingly. Jessica Boevers is a pleasant enough Ado Annie, and the minor roles are flavorously taken.

The real problem is the chief import from London, Josefina Gabrielle as Laurey. Perhaps because she has been too long at it and grown too mature for the part, or because she is much more dancer than singer (unprecedentedly, she does her own dancing in the dream ballet), or because Nunn wanted her more tomboy than girly-girl, she emerges more contrived and unspontaneous, more starchily unfeminine. And, whoever is to blame, there is scant electricity between her and Curly.

Even so, the songs are there in the old, blessed profusion, the primary and secondary love triangles continue to triangulate, and the land continues to lure us city slickers. So take a leaf from Huck Finn in his urge "to light out for the Territory ahead of the rest," and discover that as with the Post Office, *Oklahoma!* is OK with you.

NOTHING PLEASES MORE THAN SUCCESSFUL self-reinvention. Schmuel Gelbfisz's trajectory from the Warsaw ghetto through profitable glove salesmanship in America as Samuel Goldfish to Hollywood mogulhood as Sam Goldwyn is a dream success story. For decades, Goldwyn's movies and malaprops contributed to the nation's—and world's—merriment.

The authors of the play **Mr. Goldwyn**, Marsha Lebby and John Lollos, have caught the fascinating duality in a man who "thought Yiddish, dressed British," and worshiped an art whose nature he only dimly comprehended. The play, which focuses on the making and marketing of Goldwyn's comeback film, *Hans Christian Andersen* (1952), derives a skillfully seamless entertainment from crass fact and sentimental fiction, not entirely credible but steadily amusing.

In Alan King they have a protagonist who knows both standup comedy and legitimate theater, and when to use which. His savvy blend of brazen shtick and quietly affecting passages—expertly directed by Gene Saks on David Gallo's epically extravagant set—fills the stage with ebullient life. And King is cannily abetted by Lauren Klein as a sassy but adoring secretary, and by Joseph G. Aulisi's suitably bespoke-looking suits.

HORTON FOOTE, THE GENTLE PATRIARCH OF the American theater, keeps turning out pieces about the fictional town of Harrison, Texas. They are rueful memory plays, bittersweet family chronicles, compassionate portraits of oddballs, losers, and rascals. You can smell the lavender sachets on them, if not indeed the mothballs, and they seem to be made up of faded photographs and yellowing newspaper clippings.

The Carpetbagger's Children is one of these: the alternating reminiscences of three sisters about their family from Civil War times on down—a relatively happy family of the kind that, as Tolstoy noted, has no history. Brian Friel, miraculously, can make theater of these interlocking monologues of remembrance (from Foote, they are like the babbling of a nearby brook—fine for a summer picnic, uncomfortable when diverted to the stage).

This said, Michael Wilson and Jeff Cowie offer all direction and set design can, and Roberta Maxwell, Jean Stapleton, and Hallie Foote recollect away gracefully. But the tutelary divinity here is neither Thalia, the muse of comedy, nor Melpomene, the muse of tragedy, but Morpheus, the god of sleep.

NO ONE CAN MAKE ONSTAGE REALISM LOOK more old-fashioned than Richard Nelson. This is not a fault if the characters are interesting, which in **Franny's Way** they barely are. A grandmother (Kathleen Widdoes, not improved with age) takes two granddaughters, Franny, 17, and Dolly, 15, to New York City, to visit with her third grandchild, their cousin Sally. Sally and Phil, a young couple living in a Greenwich Village tenement, have just lost their baby daughter in crib death, and the atmosphere in which the weekend guests find themselves is fraught. Franny hopes to have more sex with her deflowerer, an NYU student. Dolly plans a secret meeting with her mother, who, having scandalously left the girls' father for another man, has become taboo.

There is plenty of intrigue, but the intriguers do not manage to involve us. It might be different if the five performers were better actors or were (except for the Sally of Yvonne Woods) more appealing. Particularly off-putting are Elisabeth Moss and Domenica Cameron-Scorsese as the sisters. I am not sure that Nelson is his own best director, or that it is a good idea for jazz from a nearby club to obtrude throughout. What I am sure of is that a play with offstage sexual grunts and outcries in two separate scenes is pushing its luck. ■

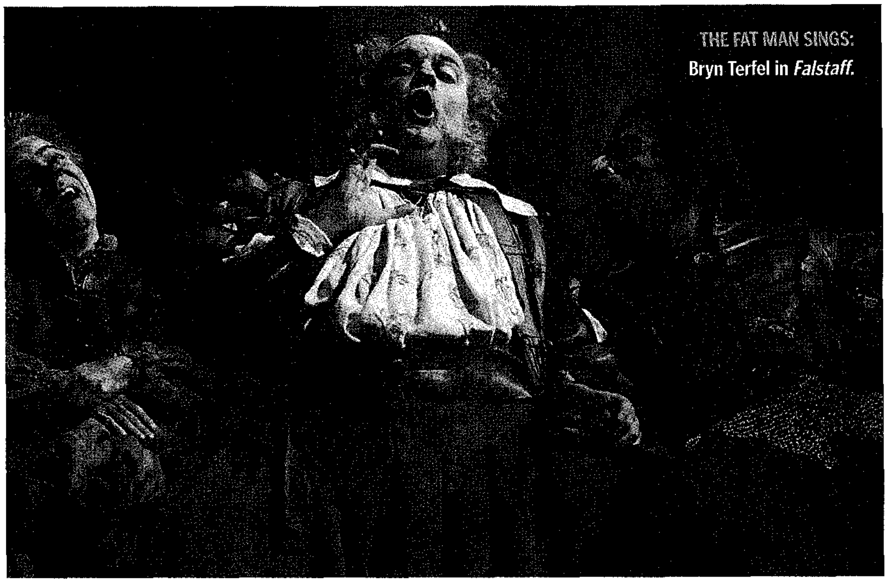
John Simon's reviews can be read at nymetro.com/archive/simon.

PETER G. DAVIS

Let Him Entertain You

With his look-at-*me* performance, Bryn Terfel dominates the Met's otherwise drab *Falstaff* revival; at a benefit concert, the opera world's Bonnie and Clyde are on their best behavior.

STAR TURNS SELDOM OCCUR IN the opera house these days, for the simple reason that there just aren't many stars around right now. Bryn Terfel is one, most would agree, and about the only reason to look in on Verdi's **Falstaff** at the Metropolitan, a lackluster revival of Franco Zeffirelli's ancient production, first seen back in 1964. Whether he gives a solo recital or appears in an ensemble opera like *Falstaff*, Terfel can't help but take center stage with his outsize performing persona, and his colleagues here give him no competition at all.


THE FAT MAN SINGS: Bryn Terfel in *Falstaff.*

For starters, it isn't often that we hear Falstaff, usually assigned to veteran baritones, sung by a major youthful voice in its prime. Terfel roars out his righteous rage and coos his ludicrous love songs with equal aplomb, making the formidable vocal feats seem almost ridiculously easy. A stage animal by nature, he has also mastered the role's physical challenges, moving with that self-conscious grace large people often cultivate, while adding many fine comic touches to round out Falstaff's mercurial character. In the end, though, I found myself admiring a virtuoso performance rather than being moved by it or ever wondering, as the best Falstaffs always make us do, just how funny this rather sad fat man really is. Perhaps that's because everything comes just too easily to this gifted singer, who sometimes strikes me as more of an entertainer than an artist. We're definitely watching the Bryn show here, not Verdi's.

Still, that's better than having nothing at all to savor. Aside from Camilla Tilling, who floats Nannetta's music with exquisite tonal purity and acts the role enchantingly, there is not much to enjoy. Dwayne Croft (Ford) has an elegant baritone but without the necessary ringing power for Verdi; Gregory Turay's lyric tenor is too slender even for Fenton; Marina Mescheriakova is a wan and charmless Alice Ford, while her partners in intrigue, Susanne Mentzer (Meg Page) and Stephanie Blythe (Mrs. Quickly), are also very bland. Conducting this miraculous score with care, James Levine puts every note in its proper place, but without even hinting at the opera's wit, warmth, or humanity.

Falstaff
Metropolitan Opera production of the opera by Verdi, conducted by James Levine and starring Bryn Terfel.
See Classical and Dance listings for details.

Angela Gheorghiu and Roberto Alagna
Concert at the Metropolitan Opera.

TIMES ARE TOUGH FOR THE MAJOR classical record labels, now more busy reissuing past triumphs than making new discs. Not many musicians these days, even the most super of superstars, are awarded showcase albums when they come to town, but Bryn Terfel is among the happy few. To coincide with his Met appearances as Falstaff, Deutsche Grammophon has released a much more strongly cast performance with Claudio Abbado conducting the Berlin Philharmonic, and the baritone's new CD recital, also on DG, is devoted to Wagner. Terfel has been slow to move in that direction, but Wagner has always seemed this burly voice's ultimate destiny. His first Wotan and Hans Sachs are in the offing a few years from now, but apparently only at London's Covent Garden—the latest word from this chronically homesick Welshman is that he plans to keep his future appearances in opera mainly in Britain.

Terfel includes most of the big Wagnerian moments for bass-baritone on this disc, sumptuously accompanied by the Berlin Philharmonic and Abbado: Wotan's "Farewell," the Dutchman's opening soliloquy, Wolfram's "Song to the Evening Star," and the paired monologues of Amfortas and Hans Sachs. And in general, the vocal promise is more than realized. This voice continues to sound firm and substantial, there is no stinting or holding back, the tone has its customary ripe bloom, and each scene is thoughtfully characterized. Connoisseurs may notice that Terfel, at least as recorded here, does not seem to modulate dynamics with quite the ease and purling technique that he has commanded in the past, and I was sorry not to hear more expressive depth in his singing, especially in Amfortas's two anguished confessions.

PHOTOGRAPH BY BEATRIZ SCHILLER.

But why quibble? This is definitely the real thing, a great voice in peak condition and better than we have heard in this music for ages. May Terfel's Wagnerian adventures become more frequent, acquire more gravitas, and eventually travel beyond the British Isles.

TWO OTHER OPERA SINGERS WIDELY PERCEIVED as genuine stars showed up recently at the Met, but only for a concert: **Angela Gheorghiu** and **Roberto Alagna**. This married couple has been called everything from opera's dream team to a marketing gimmick, a latter-day Bonnie and Clyde who make a practice of terrorizing opera managements with their unreasonable demands. Yet they must have something that attracts the fans. Joseph Volpe, the Met's general manager, who is not known to be a forgiving man, has argued bitterly with them—over repertory, cancellations, what wigs Madame will wear, who directs and designs their productions—and he has shown them the door on at least one occasion. Still, unlike that unfortunate diva from hell, Kathleen Battle, the Alagnas always get a warm welcome back—especially for this concert, since they contributed their fees to the Met's pension fund.

That was a generous gesture, and so was their program, arias and duets from operas by Bizet, Donizetti, Bellini, Verdi, Giordano, and Puccini, mostly music they have never sung here before. It was a pleasant concert, even if neither Gheorghiu nor Alagna is an arrestingly original singer likely to change the way anyone thinks about the familiar operas they sing. I'm not even entirely convinced that their voices are that compatible—her lean and silvery soprano somehow refuses to blend with his more covered, sluggishly managed tenor. Then, too, I wonder about Gheorghiu, who can spin a lovely legato line in the slow opening section of a bel canto aria but cheats by omitting the florid coloratura finale, which would clearly present her with serious vocal problems. It wasn't that long ago when a soprano either sang all of Bellini or left him alone.

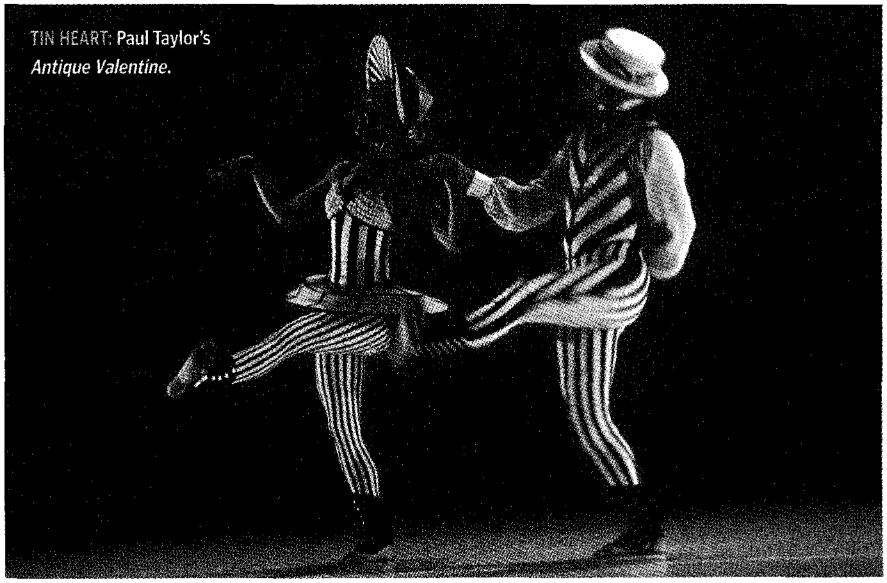
Well, enough of that. They are a lovely couple, both were on best behavior, and an audience hungry for glamour was grateful to hear them. Opera has always needed its stars, and in 2002, this attractive pair, for all their manufactured veneer, is apparently the best we have. ■

Peter G. Davis's reviews can be read at nymetro.com/archive/davis.

DANCE TOBI TOBIAS

Guys and Dolls

Paul Taylor wickedly transforms his dancers into wind-up toys; big Broadway shows stick to the tried and true.


TIN HEART: Paul Taylor's *Antique Valentine.*

PHOTOGRAPH BY CAROL PRATT.

THROUGHOUT HIS LONG CAREER, **Paul Taylor** has taken wicked pleasure in creating obstacle courses for dancers. He's commissioned sets from Alex Katz that ingeniously block their way (*Last Look, Sunset, Diggety*) or block our view of them (*Private Domain*). He's also applied his devilish challenges directly to the performers' bodies, "crippling" them (as in *Dust*), or, notably in *Le Sacre du Printemps (The Rehearsal),* confining them to the flat, profiled stance of Egyptian friezes and having them fold their fingers at the middle joint to thwart their articulation.

In his company's regular springtime run at the City Center, Taylor introduced the local audience to his latest venture on this terrain. *Antique Valentine,* set to bits of classical music rendered on music boxes, player piano, and mechanical organ, turns the dancers into wind-up dolls. Despite the goofy humor the surface of the piece proposes, the transformation is a nasty one, and the sardonic comment it makes on our aspiration to the civilities of social life and, from there, to the ecstatic condition of love is typical of Taylor at his most sardonic.

The choreography provides no contrast to the automaton state, so it yields no drama and no resolution. And the mechanical movement per se is of limited interest, though Lisa Viola, as the leading lady, executes it to uncanny perfection. The only memorable aspect of *Antique Valentine* is its disturbing suggestion of a malevolent god who robs dancers of the very resources that define them—fluency, lushness, extravagant unfettered energy—and then stands back to watch as the squashed bug keeps moving.

The second novelty of the run was the company premiere of *Black Tuesday,* commissioned last year by American Ballet Theatre. As he did with the marvelous *Company B,* made for the Houston Ballet, Taylor created the piece on his own troupe, subsequently, after its premiere on classical turf, reclaiming it for his own repertory. Over and over again, we've seen that Taylor choreography annexed by classical troupes—the work is much in demand—looks decidedly better on the Taylor performers. Steeped in the choreographer's idiosyncratic style of motion, his people are speaking their native language. The classical crew is struggling, albeit nobly, with a foreign tongue.

Black Tuesday is an exception. ABT's production was better—because of the nature of the work. Set to popular songs from the Depression, the piece is a revuelike string of numbers, each a clever take on the response of the era's underclass to its bleak circumstances. Like the music, that response is mostly spunky, occasionally sentimental. And, as is typical of the Janus-minded Taylor, there's one sudden plunge into genuine grief. If the choreography were part of a Broadway show, you'd be down-on-your-knees grateful, but it offers little more than superficial gleam. ABT's dancers gave it just the sharp, bright showbiz performance it requires. The Taylor dancers (with Patrick Corbin, Annmaria Mazzini, and Silvia Nevjinsky in the plum roles) are excellent in their own way, but they seem to be looking for something beyond the sheer entertainment value of the piece—a complexity, both of mood and of motion—that the dance simply doesn't possess.

Paul Taylor Dance Company
At the City Center.

Oklahoma!
Choreographed by Susan Stroman; at the Gershwin Theater.

Sweet Smell of Success
Choreographed by Christopher Wheeldon; at the Martin Beck Theater.
See Theater listings for details.

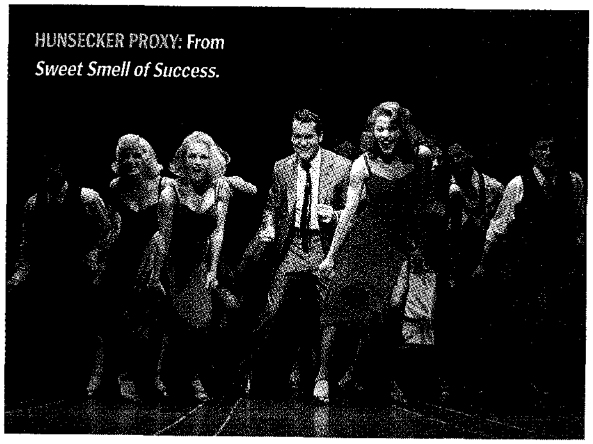
THESE DAYS, THE CHOREOGRAPHY IN BROADway musicals is the same from one show to another. I suppose that with so much money riding on these productions, the people in charge opt for safety, relying on what's worked for recent megahits. What works, apparently, is the standard "number" that originated in vaudeville, brought up to the highest possible pitch. I saw three new entries—*Oklahoma!*, *Sweet Smell of Success*, and another show still in preview—in a single week, emerging stunned by the unremitting dazzle and frenetic agitation, as well as desperate for a sign of originality. Where is Jerome Robbins when we need him? Where, for that matter, is Agnes de Mille?

De Mille's choreography for Rodgers and Hammerstein's 1943 *Oklahoma!* played no small part in the show's earning landmark status, not just through its verve and lyricism but also by blending into the narrative, extending and deepening it. The choreography was advanced for its day, drawing on the modern-dance and ballet vocabularies of the concert stage as well as on the usual jazz and tap genres. The celebrated "Laurey's Dream" sequence even dared to annex some Freudian theory about the ambiguities of sexual attraction. But the original dances were no doubt considered too tame when London's Royal National Theatre staged the revival of the show that just opened here. So Susan Stroman, Broadway's current darling, was called in to hype things up.

Stroman sticks to De Mille's scenario, relentlessly administering shots of adrenaline at every turn. She's terrific at letting a small movement phrase grow in exuberance until the entire stage is wildly animated. But she does this to excess, adding gymnastic tricks for emphasis, and the cumulative effect is exhausting. Worse, she's unable to find a latter-day equivalent to the homey innocence of De Mille's tone; in her hands, the looming threat (and lure) of the "bad guy" escalates to something as close as you can get onstage to rape. Up to date in Kansas City, indeed!

In contrast to Stroman, who's nothing if not a seasoned practitioner, Christopher Wheeldon is a newcomer to the Broadway scene. He comes from the classical-dance field, where he's currently resident choreographer at the New York City Ballet. The movement he's designed for *Sweet Smell of Success* has none of Stroman's insistent panache, but it's clearly aspiring to it. Restricted largely to incidental stuff for a Greek-style chorus, Wheeldon seems to have taken his inspiration from a heavy dose of retro-movie-going. Just like his more experienced colleague, he produces what's required—everything sleek, feisty, and equivalent in dance terms to the show surrounding it, which is miked up to a decibel level that drowns out all but the obvious. ■

Tobi Tobias's reviews can be read at nymetro.com/archive/tobias.


HUNSECKER PROXY: From *Sweet Smell of Success.*

PHOTOGRAPH BY PAUL KOLNICK.

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JOHN LEONARD

The Iceman Cometh

A&E—and a very game Kenneth Branagh—add to the growing canon of stories about Sir Ernest Shackleton and his mythmaking excursion to the South Pole.

THE IMPORTANCE OF BEING ERNEST: Branagh and crew in *Shackleton.*

NOT TO SPOIL ANYBODY'S FUN, but what you get in **Shackleton**, the mini-series written and directed by Charles Sturridge and starring Kenneth Branagh, is Greenland rather than Antarctica. I suppose that when you've seen one glacier, you've seen them all. But if you feel the need of a southern ice cap, you'd have been better off watching *Shackleton's Voyage of Endurance* last week on the public-television series *Nova*, which chartered its own pair of expeditions to Elephant Island, Weddell Sea, and South Georgia. Or *Shackleton's Antarctic Adventure* at your local Imax, also a production of the *Nova* science unit. Or you could tune in early on Monday night, an hour before part two of the A&E mini-series, for *Ernest Shackleton: Looking South*, which talks to surviving relatives of the original crew, looks at the original Frank Hurley photographs, and follows filmmaker George Butler all the way to Shackleton's heart attack five years after his third failed attempt to make it to the South Pole.

That said, *Shackleton* is male bonding of the highest order. With his square jaw pointed windward like Dick Tracy's and his hair parted in the middle like that of an Irish tenor, Branagh's Shackleton is determined to recover for England the exploratory glory that's been stolen away by foreigners like the Norwegian Amundsen. Because of previous failures—once with the luckless Scott, in 1902; then on his own, with Manchurian ponies instead of dogs, stopped just 97 miles short of the pole in 1909—he has a hard time raising funds for another go. It seems easier to leave both his wife, Emily (Phoebe Nicholls), and his mistress, Rosalind (Embeth Davidtz). Easiest of all is getting 27 able-bodied hearties to go with him, one of them a stowaway.

Shackleton
Sunday, April 7, 8 to 10 P.M., and Monday, April 8, 9 to 11 P.M.; A&E.

And so—leaving behind the admiralty, the Royal Geographical Society, Lord Curzon, and the coincidental outbreak of World War I—the *Endurance* is on its way first to Buenos Aires, then to the Grytviken whaling station in the Falkland Islands, where the crew is warned against the nasty ice ahead. They proceed anyway, with the occasional pause for the banjo sing-along and the occasional excursion on an ice pack to kick around a soccer ball, until falling temperatures, thickening ice, and gathering darkness trap the ship. Their intention had been to make the first overland crossing of the Antarctic continent. They are stuck instead for a sunless winter on an ice floe.

Now you must imagine the men hauling their lifeboats across the floe in search of water to float on toward any land at all. And the dogs they have to shoot and eat. And then the 90 miles of South Pacific that deposits them on Elephant Island, where there is seal meat to subsist on—while Shackleton and five others in a single 22-foot boat go another 800 miles through 50-foot waves to seek help in the Falklands, only to land on the wrong side of South Georgia, requiring three of them to hike seventeen miles over snowfields, ice cliffs, and glaciers to the whaling station at Stromness. It takes three and a half months and four tries for Shackleton to get back to Elephant Island for the rest of his men. All 27 survive and return to England after 21 months of having gone nowhere, to find a war that is doing exactly the same.

It's an amazing story, wonderfully told. About the only thing that didn't happen to Shackleton was having the Larsen B ice shelf fall down on him. If the talent show in the claustrophobic ship's quarters, with the cross-dressing and the flamenco and the blackface, perhaps suggests testosterone poisoning—who needs women when we've got penguins and each other?—it's worth remembering that Shackleton brought back, instead of glory, all of his men. His judgment, at least on weather and topography, left something to be desired. But his values were certainly screwed on straight. That many of the men he rescued would promptly disappear into the Moloch's maw of World War I argues eloquently for hobbies over statecraft.

• **The Court** (TUESDAYS; 10 TO 11 P.M.; ABC) stars Sally Field instead of Joe Mantegna as the brand-new swing vote on the

PHOTOGRAPH BY NICK BRIGGS.

NEW YORK Happenings

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On Saturday, April 27 at 8 pm/7 Central, HBO Films presents *The Gathering Storm* starring Albert Finney and Vanessa Redgrave. The movie tells the inside story of Winston Churchill's pre-war years and the daring lengths to which he went to warn the British people of the threat posed by the Nazi regime. Enter HBO's *Visit Churchill's England Sweepstakes* for your chance to win a US Airways vacation for two to London. Log on to www.hbo.com or visit your local Pol Roger Champagne retailer to enter.

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NEW YORK

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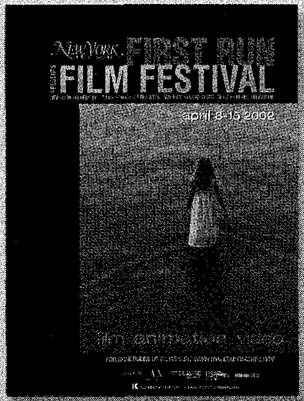

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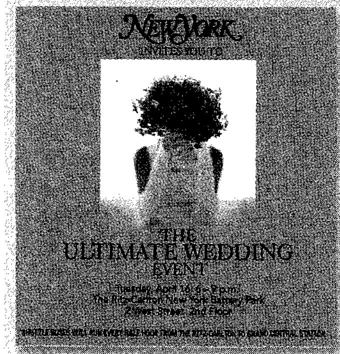

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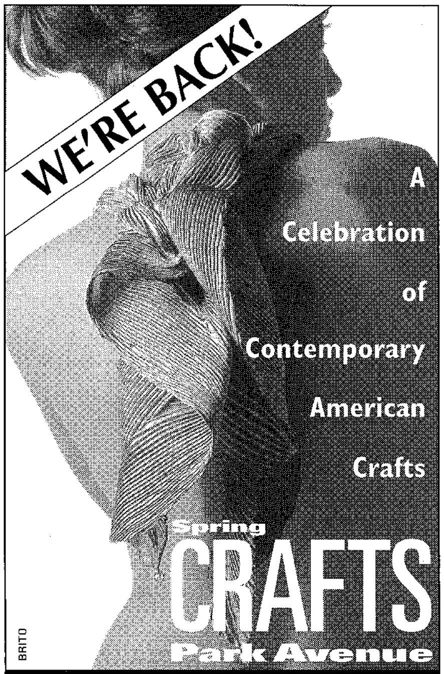

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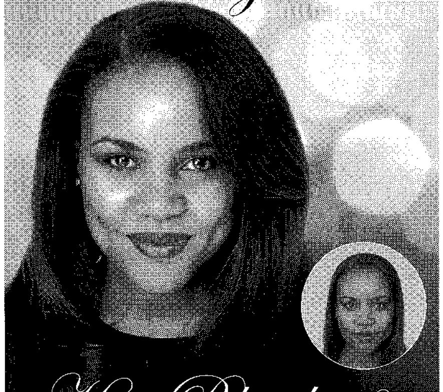

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Supreme Court, and Pat Hingle instead of James Garner as the chief justice. From executive producer Carol Flint, it's better written, better acted, and better directed than *First Monday*, with the same topics (like abortion) on the docket.

- **Reel Radicals: The Sixties' Revolution in Film** (April 2; 10 to 11:30 P.M.; AMC) suggests that upstart directors like John Frankenheimer, Buck Henry, Norman Jewison, Arthur Penn, and John Schlesinger and anti-heroic actors like Paul Newman, Dustin Hoffman, and Dennis Hopper used the sixties to change the Hollywood studio system. The clips are more interesting than the argument. Actually, American movies were much more interesting in the seventies.

- **Commanding Heights: The Battle for the World Economy** (April 3, 10, and 17; 9 to 11 P.M.; Channel 13) is everything Daniel Yergin and Joseph Stanislaw think we need to know about globalization.

- **Resistance: Untold Stories of Jewish Partisans** (April 4; 10 to 11 P.M.; Channel 13) goes into the Eastern European woods of Poland, Lithuania, and Ukraine to introduce us to eleven Jews, representing some 30,000 who fought back during World War II. Afterward, read Primo Levi's novel on the subject, *If Not Now, When?*

- **History Undercover: Inside Pol Pot's Secret Prison** (April 7; 10 to 11 P.M.; History Channel) makes us visit S-21, the former Tuol Sleng high school in Phnom Penh, where the Khmer Rouge tortured at least 14,000 fellow Cambodians, men, women, and children, before sending them off to the killing fields in the routine course of a genocide in which 1.7 million perished. I have been to this place, where they kept archival records every bit as carefully as the Nazis, and I think you'll be as horrified as I was.

- **We Were the Mulvaneys** (April 8; 9 to 11 P.M.; Lifetime), based on the novel by Joyce Carol Oates, stares unflinchingly at the destruction of a family after its golden child, 16-year-old Marianne (Tammy Blanchard), is raped in 1974. With Beau Bridges as the father, Blythe Danner as the mother, and Mark Famiglietti, Jacob Pitts, and Thomas Guiry as Marianne's brothers. There is class here, but also Freud: Danner shouldn't have to choose between her husband and her daughter. ■

↗ **John Leonard's reviews** can be read at nymetro.com/archive/leonard.

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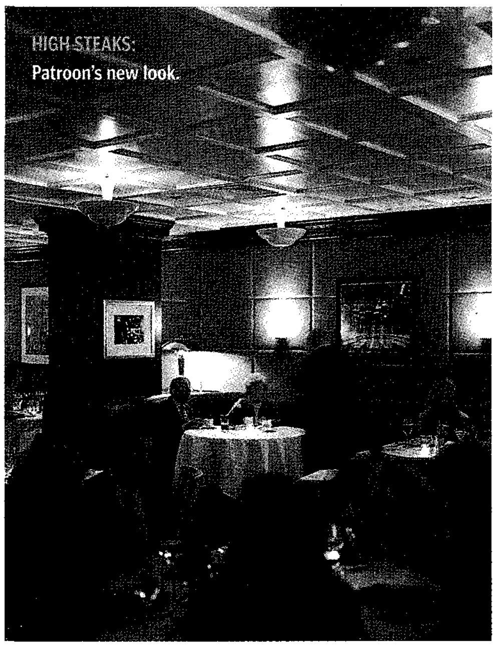
Second Helpings

A new Patroon has reopened in midtown, and while the old one's bull-market mantra was "nothing succeeds like excess," the new version cultivates a more sedate, back-to-basics steakhouse chic.

SECOND ACTS CAN BE DICEY propositions. Especially, as F. Scott Fitzgerald knew, if your first act happens to encapsulate a period of exuberant largesse now suddenly vanished and forgotten. Not so long ago, it was possible to belly up to the bar at Patroon, on 46th Street off Third Avenue, and order a single shot of brandy (Courvoisier Succession 1911) for the extravagant sum of $1,000. There were four-figure bottles of wine available, too, and illicit Cuban cigars that owner Ken Aretsky sold to high-rollers until the Feds made him stop. A lavish cigar lounge upstairs was for private, fat-cat soirées (fitted out with 250 private humidors), and a fancy chef in the kitchen (Geoffrey Zakarian) served artful renditions of filet mignon, smoked-duck sausage, and a lunchtime hamburger priced (at $23) to be the most expensive in town.

Tastes change with the times, however, and after the fizzling of the great bull market, Aretsky quietly closed the curtain on the old Patroon. Now he's opened it again, reconstituted into what my press release calls "a casual and fun New York steakhouse." The formerly gray Gotham façade has been painted a dull, institutional beige, and there's an American flag hanging, firehouse style, over the glass-door entrance. The upstairs lounges are still intact, but the walls of the main dining room have been muffled with toffee-colored padding, like the inside of a recording studio. The menu, as composed by executive chef Craig Cupani (formerly of Butterfield 81 and Brasserie), is stocked with wholesome seafood (lobster, fillet of sole), standard cuts of beef (porterhouse, fillet, Delmonico), and the usual cavalcade of side dishes. When I wistfully inquired about the Courvoisier '11, my waitress gave a quizzical smile. "I think they drank all that stuff up," she said.

Patroon
160 East 46th Street
(212-883-7373).


HIGH STEAKS:
Patroon's new look.

It's still possible, though, to drop a sizable bundle at Patroon. On an early visit, I plunked down $37.50 for the privilege of chawing my way through four reasonably tasty slices of porterhouse, which is several dollars more than you'll pay for a superior piece of beef at Sparks down the street. The fairly meager twelve-ounce sirloin isn't worth the price ($30.75), although I liked the brick-size filet mignon, and the deliciously charred steak Delmonico. Patroon's steak sauce is a watery approximation of the Peter Luger recipe, although my fatso, beefeater companions raved about trimmings like creamed spinach (not too creamy) and the savory mushroom sauté, spooned from a little copper pot. If you want to go hog-wild, order the grilled lobster ($21 per pound), which had claws like boxing gloves the evening I sampled it, with flavor to match.

Chef Cupani is a seasoned professional, however, and many of his non-surf-and-turf dishes are as good as you'll find in any steakhouse. Delicate eaters can take refuge in the butter-smooth risotto, folded throughout with wild mushrooms cooked in a rich veal stock. The house short ribs are suitably melting and tender, as is the duck-confit appetizer, which is dripped with a mildly sweet cherry sauce. Uncle Frank, the family gastronome, was a stranger to the original Patroon but remembered the room when it was occupied by the venerable old steakhouse Christ Cella. He was pleased to hear that current management kept a framed doggie bag from the old joint upstairs, and watched admiringly as waiters deboned his very fine grilled sole into two neat fillets. "They didn't know what sole was at the old Christ Cella's," he said.

Whether the new Patroon measures up to the old Patroon is another question. The high-rollers have mostly disappeared, replaced by an innocuous crowd of expense-account burghers wearing slate-colored suits. The wine list is stolid, if not spectacular, and if you're feeling frisky, you can knock back a single glass of '55 Sandeman's port for $115. For dessert, there's a nicely crunchy coconut-ice-cream sandwich and a modest pudding cake made with Valrhona chocolate. Steakhouse gluttons might enjoy the baked Alaska (with Meyer lemon), but I thought it tasted like something out of the back of an ice-cream truck. My wedge of cheesecake was better than that, and so was the house chocolate sundae, served in a brandy snifter with a dense chocolate brownie at the bottom. *Competent* is the word I'd use to describe these dishes. That's a good description for most things about Patroon, but it won't bring the buzz back to the old joint anytime soon. ■

Patroon, lunch, Monday to Friday, 12 to 2:30 P.M.; dinner, Monday to Saturday, 5:30 to 11 P.M. Appetizers, $8.50 to $15.50; entrées, $17 to $37.50. All major credit cards.

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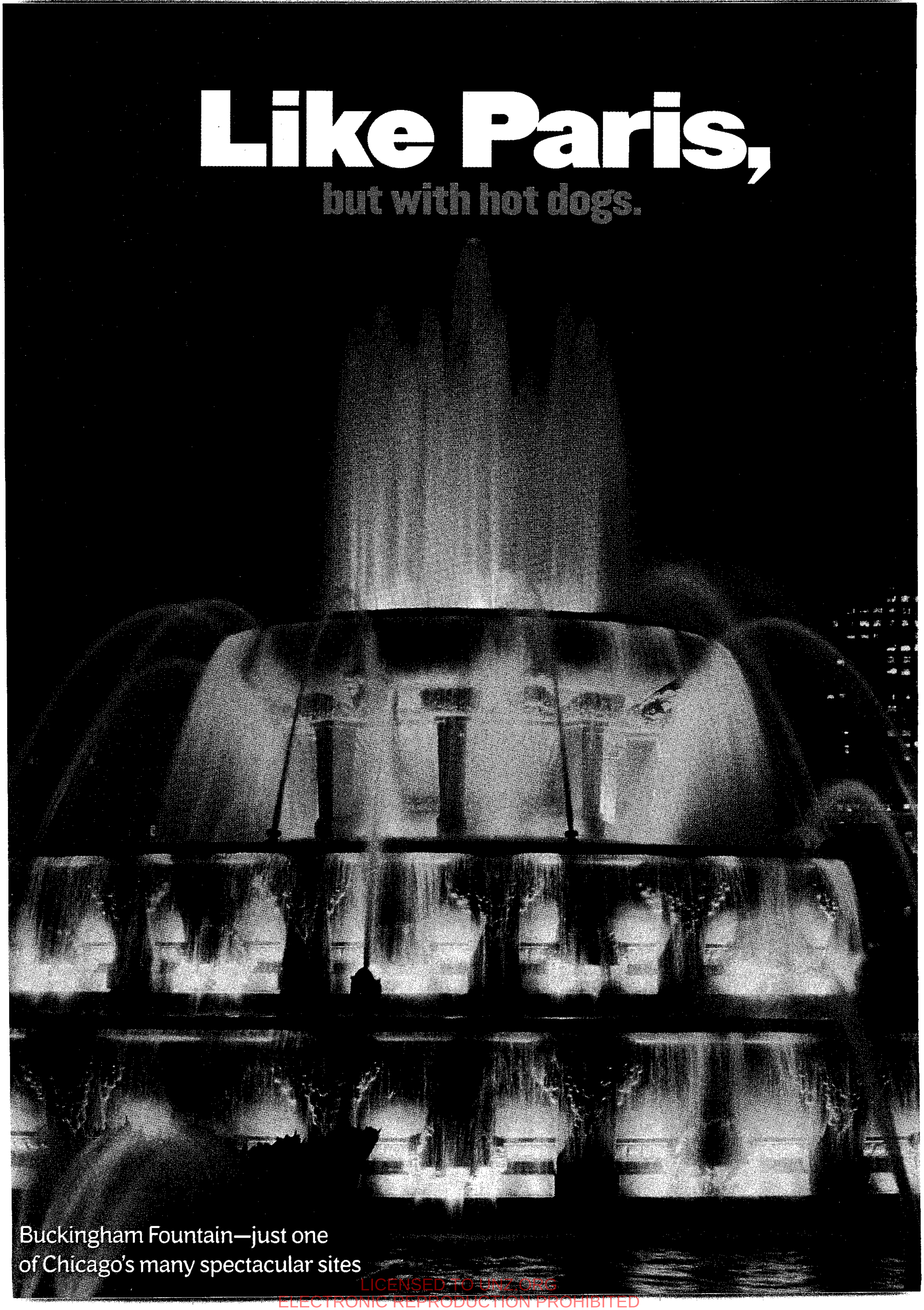
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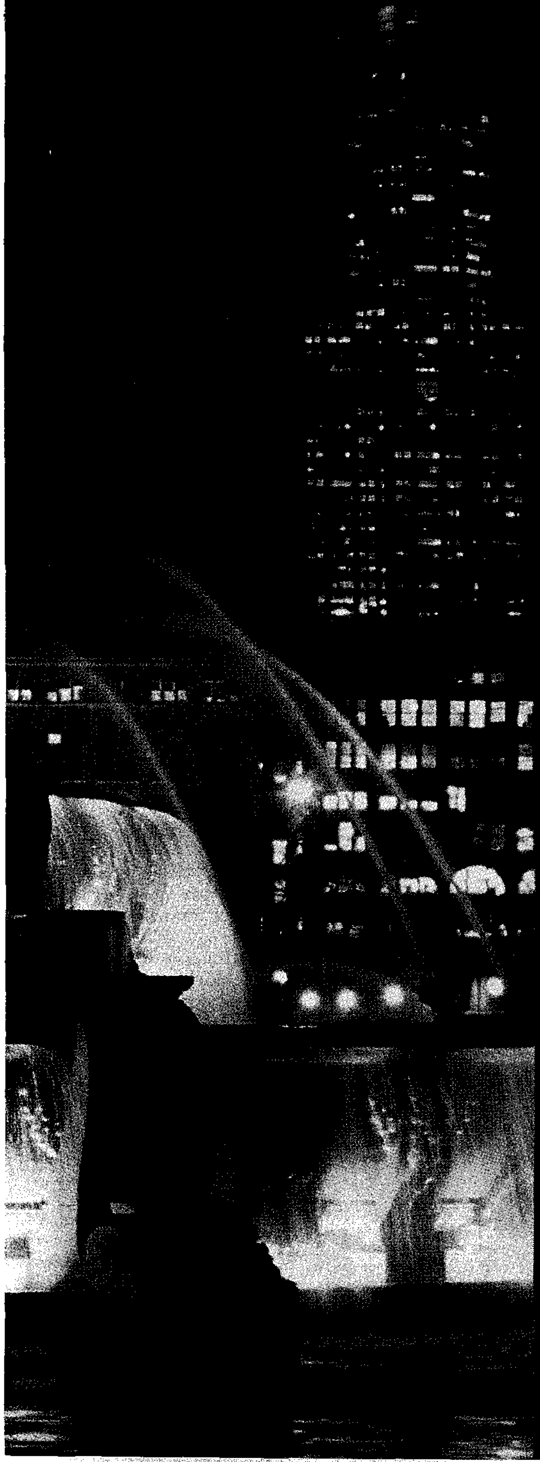

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Movies

Edited by Ben Kaplan

NEWTHISWEEK

★ Amadeus: Director's Cut
An expanded version of Milos Forman's Oscar-winning 1984 masterpiece, based on Peter Shaffer's play about the life of Mozart (Tom Hulce) seen through the eyes of rival Antonio Salieri (F. Murray Abraham). A true big-screen experience, with glorious music and sumptuous imagery. Now with an additional twenty minutes of character development—not that it's needed. (3 hrs. 8 mins.; R) • Opens 4/5.

Astoria
Queens is the setting of Nick Efteriades's Greek-American coming-of-age tale, which also involves the mob, a diner, and Alexander the Great. (1 hr. 43 mins.; R) • Opens 4/5.

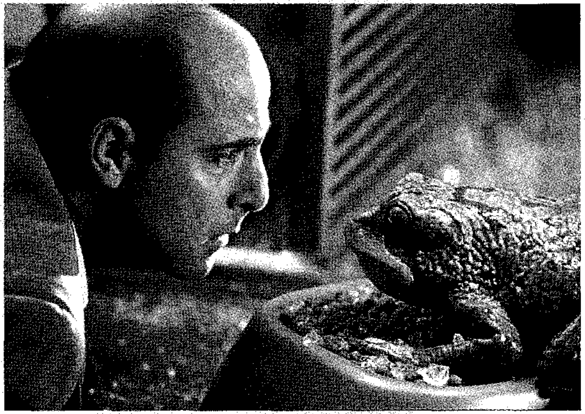
Big Trouble
Rene Russo and Tim Allen anchor Barry Sonnenfeld's ensemble comedy about a scramble in Miami for a suitcase containing a nuclear weapon. Based on Dave Barry's novel; with Stanley Tucci and Johnny Knoxville. (1 hr. 25 mins.; PG-13) • Opens 4/5.

Crush
The friendship of three single fortysomething women living in the English countryside gets tested when one (Andie MacDowell) begins a hot-and-heavy fling with a younger man (Kenny Doughty). The chemistry between the two lovers is surprising and effective, but it's undermined as the film veers off into unconvincing melodrama. Co-starring Imelda Staunton. (1 hr. 52 mins.; R) • Opens 4/3.

High Crimes
Ashley Judd wages courtroom combat against the U.S. military after her husband (Jim Caviezel) is arrested for murdering civilians in El Salvador. Morgan Freeman plays the embittered attorney who comes to her aid. Directed by Carl Franklin (*Devil in a Blue Dress*). (1 hr. 55 mins.; PG-13) • Opens 4/5.

★ The Komediant
This touching Israeli documentary about the life of Jewish stage legend Pesach'ke Burstein benefits from miles of archival footage, and is at its best when recreating the lost glories of New York's Yiddish theater. Though director Arnon Goldfinger sometimes assumes a bit too much familiarity with the subject matter, his film is never less than absorbing. (See box.) (1 hr. 25 mins.; NR) • Opens 4/5.

★ Les Destinées
Olivier Assayas adapts Jacques Chardonne's novel about a porcelain-factory heir (Charles Berling) and his second wife (Emmanuelle Béart) as they struggle through the upheavals of the twentieth century. Once the sprawling story gets going, Berling's and Béart's performances, along with Assayas's unsentimental elegance, make for a genuinely intimate epic. (3 hrs.; NR) • Opens 4/5.



FROG DAY AFTERNOON: Stanley Tucci in *Big Trouble.*

Lucky Break
James Nesbitt plays a small-time crook whose botched robbery lands him in jail, where he stages a musical production to attempt a great escape. Directed by Peter Cattaneo (*The Full Monty*). (1 hr. 49 mins.; PG-13) • Opens 4/5.

National Lampoon's Van Wilder
A smug college party boy (Ryan Reynolds) tries to make money after Dad stops paying his tuition. The film wants to cross-breed *Ferris Bueller's Day Off* with *American Pie,* but Reynolds lacks the necessary charisma, though he looks the part (he could be a lost Bush brother). Some good gross-out gags are wasted as a result. Co-starring Tara Reid. (See box.) (1 hr. 35 mins.; R) • Opens 4/5.

REVIEWS BY BILGE EBIRI

New Films

All About the Benjamins
A Miami bounty hunter (Ice Cube) and his wisecracking nemesis (Mike Epps) pursue a group of murderous diamond smugglers. (1 hr. 39 mins.; R) • 17; 40; 44; 45; 46; 51; 53; 55; 61.

★ Amélie
Treacle this elaborately inventive deserves some kind of blue ribbon. (Rainer; 11/12/01) (2 hrs.; R) • 1; 11; 17; 27; 29; 43; 66.

A Beautiful Mind
Russell Crowe plays the real-life mathematician and paranoid schizophrenic John Nash in this rather conventionalized view of madness and creativity. Oscar-winner Ron Howard directed. (Rainer; 1/7/02) (2 hrs. 9 mins.; PG-13) • 10; 12; 15; 16; 22; 28; 30; 43; 63; 66; 71; 72; 73; 74.

Big Fat Liar
When a Hollywood producer (Paul Giamatti) turns a student's essay into a hit film, the 14-year-old (Frankie Muniz) road-trips to California to reclaim his work. (1 hr. 28 mins.; PG) • 24.

★ Black Hawk Down
Ridley Scott's lacerating war movie puts you right into the clamor of combat. But it's so stripped down of political context that it becomes numbing and repetitive. (Rainer; 1/1/02) (2 hrs. 23 mins.; R) • 2; 11; 17.

★ Blade 2
Director Guillermo Del Toro (*The Devil's Backbone*) takes Wesley Snipes's techno-vampire franchise and transforms it into an exuberantly hard-boiled gothic ninja monster fantasy. Vividly imagined, intensely directed, and definitely not for the squeamish. (1 hr. 36 mins.; R) • 10; 15; 16; 22; 23; 32; 39; 40; 42; 44; 45; 46; 49; 51; 52; 53; 54; 55; 56; 58; 59; 61; 63; 65; 69; 71; 73; 74; 76.

The Brotherhood of the Wolf
An exhaustingly garish French film about the Beast of Gevaudan, a wolflike creature that ravaged the countryside in the 1760s and killed over 100 people. (Rainer; 1/14/02) (2 hrs. 25 mins.; R) • 24.

Clockstoppers
A scientist's teenage son (Jesse Bradford) winds up with a top-secret watch that gives him superhuman speed. And yes, the government wants it back. (1 hr. 34 mins.; PG) • 6; 14; 15; 16; 29; 32; 39; 41; 44; 45; 46; 51; 52; 53; 54; 58; 60; 61; 62; 63; 65; 67; 70; 72; 73; 74; 76.

Collateral Damage
Originally slated for a fall release, this Arnold Schwarzenegger film can now be seen more objectively for what it is: a stinker. (Rainer; 2/18/02) (1 hr. 55 mins.; R) • 24.

Death to Smoochy
Edward Norton, in a pink rhino suit, must defend himself from Robin Williams, who was fired from his cushy children's-television gig after accepting bribes from ambitious stage parents. Directed by Danny DeVito; with Jon Stewart. (1 hr. 48 mins.; R) • 6; 13; 15; 16; 22; 25; 32; 43; 46; 50; 51; 53; 54; 57; 61; 63; 65; 68; 69; 73; 74; 76.

Dragonfly
Kevin Costner plays a doctor whose deceased wife appears to be sending him messages from the beyond, and the film veers drunkenly between horror and romance, as if it can't decide if its central conceit is scary or reassuring. (2 hrs. 10 mins.; PG-13) • 17.

E.T. The Extra-Terrestrial
Well, it's certainly still good. Steven Spielberg's legendary tale of the friendship between a boy (Henry Thomas) and a homesick alien punches all the right buttons. The additional footage feels extraneous, but at least there isn't much of it. (2 hrs.; PG) • 10; 12; 15; 16; 22; 27; 29; 37; 39; 40; 44; 45; 46; 50; 51; 53; 54; 58; 59; 61; 63; 65; 70; 71; 72; 73; 74; 75; 76.

Festival in Cannes
Talkfest auteur Henry Jaglom strikes again, with this vague story shot on the fly at the 2000 Cannes film festival about an actress turned director (Greta Scacchi) and a wannabe producer (Zack Norman) trying to finance a film. (1 hr. 39 mins.; PG-13) • 2; 20.

40 Days and 40 Nights
Josh Hartnett stars as a winsome stud who forgoes sex for Lent. We're meant to understand that life is about more than having sex, but the film inadvertantly shows just the opposite. As if we didn't already know. Co-stars Shannyn Sossamon. Michael Lehmann directed. (Rainer; 3/11/02) (1 hr. 32 mins.; R) • 10; 17; 58.

★ Gosford Park
Robert Altman's murder mystery is an artful blend of whodunit and something deeper—a meditation on class and a vanishing gentry. (Rainer; 12/24/01) (2 hrs. 17 mins.; R) • 10; 12; 15; 16; 25; 43; 50; 64; 76.

Harrison's Flowers
Sandwiched between the predictable opening and closing acts of this film, in which Andie MacDowell searches for her missing photojournalist husband in Yugoslavia, is a pretty harrowing little war movie. Directed by Elie Chouraqui. Co-starring Elias Koteas and Adrien Brody. (2 hrs.; R) • 17; 29.

Harry Potter and the Sorcerer's Stone
Chris Columbus's literal-minded, scrupulously faithful rendition of J. K. Rowling's beloved children's best-seller lacks transcendence. (Rainer; 11/19/01) (2 hrs. 22 mins.; PG) • 24.

I Am Sam
Sean Penn plays a single father with the mental age of 7 trying to gain sole custody of his daughter in this

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 95.**

PHOTOGRAPH BY ROBERT ZUCKERMAN.

mush-minded tearjerker. (Rainer; 12/24/01) (2 hrs. 10 mins.; PG-13) • 17.

★ Ice Age
Marvelously funny digitally animated comedy featuring woolly mammoths, saber-tooth tigers, sloths, dodos, and much more. (Rainer; 3/25/02) (1 hr. 15 mins.; PG) • 10; 11; 12; 17; 21; 30; 34; 37; 40; 41; 42; 44; 45; 46; 51; 53; 54; 56; 57; 58; 59; 61; 62; 63; 65; 70; 71; 72; 73; 74; 75; 76.

★ In the Bedroom
Todd Field, in his directorial debut, has made a fine, straightforward film about a murdered son and the parents who slowly writhe for retribution. As the parents, Tom Wilkinson and Sissy Spacek are extraordinary. (Rainer; 11/26/01) (1 hr. 46 mins.; R) • 1; 12; 16; 17; 29.

Iris
Judi Dench and Oscar-winner Jim Broadbent are Iris Murdoch and John Bayley in Richard Eyre's overly fussy movie about the famous English literary couple and Murdoch's descent into Alzheimer's. (Rainer; 12/10/01) (1 hr. 33 mins.; R) • 2; 11; 17; 18; 64.

Italian for Beginners
Lone Scherfig's Dogme 95 film is set at a community-center class, which becomes the social nexus for six Copenhagen thirtysomething singles. (1 hr. 40 mins.; R) • 1; 38.

Jim Brown: All American
Spike Lee documents the life of a great football player and one of America's first unsanitized black-male icons. The director's style is so familiar by now that it's hard not to be reminded of a Nike commercial at times, but Brown remains a furiously compelling subject. (2 hrs. 10 mins.; NR) • 4.

John Q
Denzel Washington plays a factory worker whose insurance doesn't cover a heart transplant for his boy. So he holds hostage a hospital emergency room. Howlingly bad. (Rainer; 2/25/02) (1 hr. 58 mins.; PG-13) • 17; 44; 53.

★ Kissing Jessica Stein
Jennifer Westfeldt and Heather Juergensen co-wrote and star in this entertainingly sitcomish New York romance, directed by Charles Herman-Wurmfeld, about two women who meet through the personals: One is mostly gay, the other essentially straight. (Rainer; 3/25/02) (1 hr. 36 mins.; R) • 5; 12; 17; 29; 33; 35; 48; 54; 63; 64.

Lantana
Anthony LaPaglia plays a Sydney police detective whose search for a missing psychiatrist intersects with four unhappily married couples—including him and his wife. With Geoffrey Rush. (2 hrs.; R) • 7; 50; 64; 66.

★ Last Orders
A marvelous movie about lifelong friends who carry out a buddy's last request to have his ashes scattered at sea. Directed by the great Fred Schepisi, the cast of modern-day players, including Michael Caine, Tom Courtenay, Helen Mirren, and Bob Hopkins, is as good as it gets. (Rainer; 2/18/02) (1 hr. 49 mins.; R) • 2; 29; 38; 64.

★ The Lord of the Rings: The Fellowship of the Ring
For most of the way, Peter Jackson's film of J.R.R. Tolkien's book *The Fellowship of the Ring* is powerfully imaginative. (Rainer; 12/25/01) (2 hrs. 40 mins.; PG-13) • 10; 12; 16; 22; 27; 43; 46; 51; 76.

Margarita Happy Hour
Belated adulthood converges on five bohemian mothers who like lounging around, guzzling cheap margaritas, and talking about sex and clothes. (1 hr. 38 mins.; R) • 8.

★ Monsoon Wedding
Mira Nair's giddy movie about the preparations for an arranged marriage in New Delhi is an entertaining pastiche of Bombay movie-musical nuttiness and *Father of the Bride*. Most of the interweaving plots are standard-issue soap, but the pop disposability of it all is very appealing. (Rainer; 3/4/02) (1 hr. 53 mins.; R) • 5; 15; 26; 47; 50; 64.

Monster's Ball
See what the fuss is about. Halle Berry plays the wife of a man who Billy Bob Thornton's death-row prison guard executes, and they wind up in a depth-charged affair. Marc Forster directed. (Rainer; 1/14/02) (1 hr. 52 mins.; R) • 2; 14; 15; 17; 31; 36; 38; 47; 50; 64; 76.

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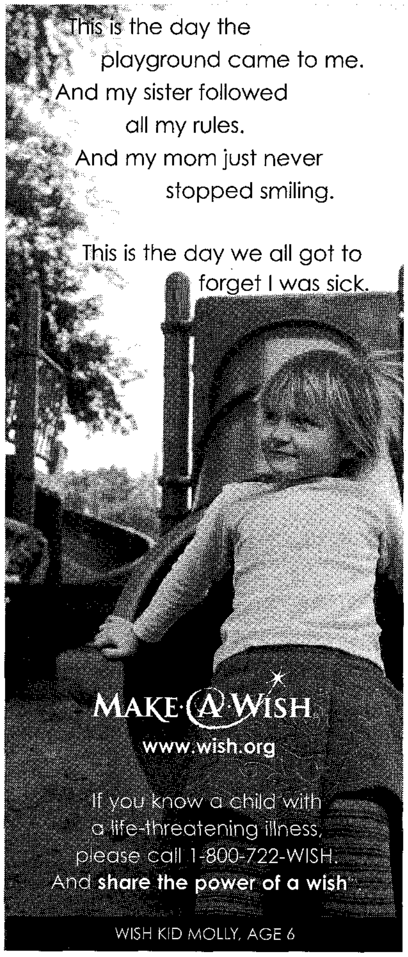
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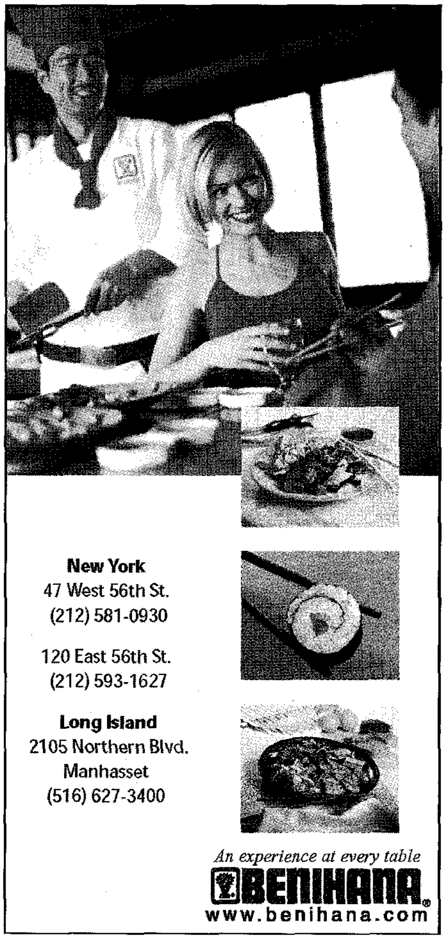
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Mulholland Drive
Naomi Watts and Laura Elena Harring play an ingenue and an amnesiac shady lady making their way through a noirish L.A. dreamscape in David Lynch's latest weirdo fantasia. (Rainer; 10/22/01) (2 hrs. 26 mins.; R) • 3; 17.

No Man's Land
Three soldiers, two Bosnians and a Serb, are stuck between enemy lines during the Bosnian war in writer-director Danis Tanovic's Oscar-winning debut feature film. (1 hr. 37 mins.; R) • 3.

No Such Thing
A monster (Robert John Burke) that has terrorized mankind for centuries is redeemed by the attentions of a beautiful girl (Sarah Polley). True to form, director Hal Hartley's take on the King Kong myth comes complete with a bitter, introspective beast. (1 hr. 46 mins.; R) • 1.

Panic Room
Jodie Foster plays a recently divorced woman who is trapped with her daughter (Kristen Stewart) in a high-security room in an Upper West Side townhouse while three intruders attempt to lure her outside. Director David Fincher pulls off a few expert thriller sequences, but most of the movie is relentlessly garish. Jodie Foster projects a laser-beam braininess as the heroine, and Forest Whitaker, as one of the burglars, underplays effectively, unlike his two cohorts, Jared Leto and Dwight Yoakum, who gobble the scenery. (Rainer; 4/8/02) (1 hr. 34 mins.; R) • 6; 14; 15; 16; 32; 34; 36; 40; 43; 44; 45; 46; 48; 49; 51; 52; 53; 54; 56; 57; 58; 59; 61; 63; 65; 70; 71; 72; 73; 74; 75; 76.

★ The Piano Teacher
Michael Haneke's movie—about a Viennese piano instructor (Isabelle Huppert) in a prestigious conservatory whose lust for an adoring student (Benoit Magimel) turns into a sadomasochistic folie à deux—is grotesquely shocking. It's not a likable film, because Haneke seems to be putting the screws to the audience as well, but he has a genuine gift for cauterizing experience onscreen (Rainer; 4/8/02) (2 hrs. 10 mins.; NR) • 3; 47.

Promises
A heartbreaking documentary that follows children from both sides of the Israeli-Palestinian conflict over the course of four years. Their surprisingly reflective opinions are made even more poignant by the knowledge that the film was shot during a period of relative peace. (1 hr. 46 mins.; NR) • 7.

Queen of the Damned
Stuart Townsend reawakens Anne Rice's vampire Lestat in Michael Rymer's film, also starring the late pop star Aaliyah. (1 hr. 22 mins.; R) • 24.

Ram Dass Fierce Grace
Ram Dass, né Richard Alpert, was one of the pivotal spiritual leaders of the sixties counterculture. This documentary is so doting, however, that one wonders if something is being left unsaid. (1 hr. 33 mins.; NR) • 8.

Resident Evil
Director Paul Anderson's adaptation of the popular video game is basically a fancy zombie flick, but the film has a bleak, sadistic intensity all its own. That, and Milla Jovovich kicking butt in a cocktail dress. (1 hr. 40 mins.; R) • 10; 12; 15; 16; 22; 29; 32; 39; 40; 41; 42; 44; 45; 46; 49; 51; 53; 54; 56; 58; 59; 61; 62; 63; 65; 69; 71; 72; 73; 74.

Return to Neverland
Disney's lackluster (and possibly blasphemous) sequel to its 1953 classic *Peter Pan*. (1 hr. 34 mins.; G) • 2; 17; 27; 65.

The Rookie
Armed with a superhuman fastball, a youth baseball coach in his late thirties (Dennis Quaid) decides to make one last try for the majors. (1 hr. 34 mins.; G) • 10; 13; 15; 16; 18; 22; 39; 44; 45; 46; 50; 51; 53; 54; 56; 58; 59; 60; 61; 63; 67; 70; 72; 73; 74; 75; 76.

The Royal Tenenbaums
Wes Anderson's movie is about a family of prodigies gone to seed, but Anderson doesn't really know how to combine his askew sensibility with more heartfelt material. Starring Gene Hackman, Gwyneth Paltrow, and Danny Glover. (Rainer; 12/10/01) (1 hr. 48 mins.; R) • 10; 17.

Shot in the Heart
Utah killer Gary Gilmore (Elias Koteas), the subject of one of the most notorious media circuses of the 1970s, awaits execution, while his estranged younger brother Mikal (Giovanni Ribisi) tries to reconcile with their family's troubled past. (1 hr. 38 mins.; R) • 4.

Showtime
Eddie Murphy and Robert De Niro play cops who are banded together to play cops on a reality-TV show. The chemistry between them is near-zilch; only William Shatner survives the mediocrity, drawing on his wisdom from his *T. J. Hooker* days. (Rainer; 3/25/02) (1 hr. 35 mins.; PG-13) • 6; 14; 15; 16; 17; 32; 34; 40; 41; 44; 45; 46; 51; 53; 55; 57; 58; 61; 63; 68; 70; 72; 73; 74; 75; 76.

Son of the Bride
A divorced, overworked Argentine restaurateur (Ricardo Darin) reassesses his life and relationships in the wake of a stroke and his father's decision to renew his vows to his mother (Norma Aleandro), who suffers from Alzheimer's disease. Amazingly enough, it's a comedy—and an often hilarious one at that. (2 hrs. 4 mins.; NR) • 7; 19.

Sorority Boys
Three banished fraternity meatheads pose as girls and move in with the feminist sorority across the street. All the dildo jokes in the world can't obscure the fact that cross-dressing isn't that raunchy a premise anymore. (1 hr. 34 mins.; R) • 2; 12; 15; 16; 17; 27; 43; 44; 45; 46; 51; 53; 57; 60; 61; 63; 65; 70; 73; 74; 76.

Stolen Summer
The final result of the HBO reality series *Project Greenlight* is a polished, irony-free tale of the friendship between an idealistic Irish Catholic boy and a rabbi's son. It's also sappy and unfocused, complete with half-baked, manipulative anti-Semitism and leukemia subplots. (1 hr. 32 mins.; PG-13) • 10; 17; 18; 43.

Storytelling
Todd Solondz's movie is an uneven attempt at extending his taboo-busting rep. A college student (Selma Blair) is sexually brutalized by her writing professor (Robert Wisdom); and a documentary filmmaker makes a movie about a screwed-up high-schooler (Mark Webber). But Solondz doesn't get much more from this than an exploitation filmmaker would. (Rainer; 1/21/02) (1 hr. 27 mins.; R) • 2.

Teddy Bears' Picnic
Harry Shearer (*This Is Spinal Tap*) wrote and directed this mockumentary about a fictionalized retreat of the world's most powerful (and sinister) men. (1 hr. 20 mins.; NR) • 7.

The Time Machine
Guy Pearce plays the Victorian scientist traveling to an apocalyptic future where humans are preyed upon by a strange race of underground monsters. Cue the chasing. Cue the fighting. Cue Jeremy Irons as "*Über*-Morlock". (1 hr. 36 mins.; PG-13) • 2; 12; 16; 20; 22; 43; 44; 46; 51; 58; 70; 71; 74.

★ Time Out
A small-scale masterpiece from the writer-director Laurent Cantet. Aurelien Recoing plays a husband and father who doesn't tell his family he's been fired from his job and lives out a shadow existence in which he pretends to still work. The film is more than just a parable about the woes of the corporate culture; it's closer to the eeriness of a Hawthorne story. (Rainer; 3/25/02) (1 hr. 42 mins.; R) • 1; 38.

Trouble Every Day
Vincent Gallo plays an American doctor haunted by his cannibalism, and Béatrice Dalle is a mysterious Parisian with those same needs. Director Claire Denis's cause célèbre is not a horror film or a comedy but a heartbreaking tale of desire and repression. (1 hr. 27 mins.; NR) • 7.

Very Annie Mary
The clumsy, sheltered daughter (Rachel Griffiths) of a domineering Welsh tenor-breadmaker (Jonathan Pryce) is left to fend for herself when he becomes paralyzed. Pryce is his usual reliable self, and Griffiths contends gamely with a tough part. Such relentlessly quirky characters, however, are ultimately exhausting to watch. (1 hr. 44 mins.; R) • 1.

We Were Soldiers
Mel Gibson stars in this overwrought, occasionally effective, mostly cliché-ridden battle drama recounting the first major combat between the Americans and the North Vietnamese. Gibson is compelling, but the film is rather unseemly in its self-righteousness. (Rainer; 3/11/02) (2 hrs. 12 mins.; R) • 16; 22; 60; 74; 76.

Wendigo
A family goes off into the mountains for a weekend getaway and finds itself at the mercy of rednecks and demons in art-horror auteur Larry Fessenden's film. (1 hr. 32 mins.; R) • 3; 9.

★ Y Tu Mamá También
Alfonso Cuaron's road movie is the funniest and freshest sex comedy of its kind since Bertrand Blier's *Going Places*. Two teenage Mexican boys, played marvelously well by Gael García Bernal and Diego Luna, set out for

Opening

Such a Life!

In the twenties and thirties, when Second Avenue below 14th Street was the Yiddish Rialto, husband-and-wife entertainers Pesach'ke Burstein and Lillian Lux were among New York's brightest immigrant stars. In **The Komediant**, Israeli director Arnon Goldfinger's vivid documentary about the showbiz family—including the Bursteins' ventriloquist daughter and dancing son—their luminous story, as well as a quickly paced history of roaming Jewish theater takes audiences from Poland to New York to Israel and back to the Lower East Side. "It reminds people of something which has almost completely been lost," says their son and one of the documentary's stars, Mike Burstyn (pictured, circa 1960, with his father). "The history of Yiddish theater, which hopefully this film can help bring back." *Opens April 5.*

PHOTOGRAPH COURTESY OF NEW YORKER FILMS.

the beach with the disaffected wife of a cousin of theirs, played by Maribel Verdu as a mixture of slut and angel of mercy. Their odyssey across the flat, wide landscape seems to take in all of modern Mexico, and there's a note of sadness and regret in what they see, along with some peerless prankishness. (Rainer; 3/18/02) (1 hr. 45 mins.; NR) • 5; 14; 38.

Yugoslavia, The Avoidable War
This long and damning documentary blames the Germans, the Croats, the Bosnian Muslims, and the international press for coaxing NATO into the war in Yugoslavia. (2 hrs. 45 min.; NR) • 9.

Manhattan

Below 14th Street

1. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Amélie; In the Bedroom; Italian for Beginners; No Such Thing; Time Out; Very Annie Mary

2. CC Village East
189 Second Ave. (212-529-6799) • Black Hawk Down; Festival in Cannes; Iris; Last Orders; Monster's Ball; Return to Neverland; Sorority Boys; Storytelling; The Time Machine

3. Cinema Village
22 E. 12th St. (212-924-3363) • Mulholland Drive; No Man's Land; The Piano Teacher

4. Film Forum
209 W. Houston St. (212-727-8110) • Jim Brown: All American; Shot in the Heart (See also "Museums, Societies, Etc.")

5. Landmark Sunshine Cinema
143 E. Houston St. (212-358-7709) • Kissing Jessica Stein; Monsoon Wedding; Y Tu Mamá También

6. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Clockstoppers; Death to Smoochy; Panic Room; Showtime; Training Day

7. Quad Cinema
34 W. 13th St. (212-255-8800) • Lantana; Promises; Son of the Bride; Teddy Bears' Picnic; Trouble Every Day

8. The Screening Room
54 Varick St. (212-334-2100) • Margarita Happy Hour; Moulin Rouge; Ram Dass Fierce Grace (See also "Museums, Societies, Etc.")

9. Two Boots Pioneer Theater
155 E. 3rd St. (212-212-254-3300) • Donnie Darko; Wendigo; Yugoslavia, The Avoidable War (See also "Museums, Societies, Etc.")

10. UA Union Square
13th St. and Broadway (212-253-2225) • A Beautiful Mind; Blade 2; E.T. The Extra-Terrestrial; 40 Days and 40 Nights; Gosford Park; Ice Age; The Lord of the Rings: The Fellowship of the Ring; Resident Evil; The Rookie; The Royal Tenenbaums; Stolen Summer

14th–41st Streets

11. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Amélie; Black Hawk Down; Ice Age; Iris

12. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • A Beautiful Mind; E.T. The Extra-Terrestrial; Gosford Park; Ice Age; In the Bedroom; Kissing Jessica Stein; The Lord of the Rings: The Fellowship of the Ring; Resident Evil; Sorority Boys; The Time Machine

13. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Death to Smoochy; The Rookie

14. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Clockstoppers; Monster's Ball; Panic Room; Showtime; Y Tu Mamá También

15. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • A Beautiful Mind; Blade 2; Clockstoppers; Death to Smoochy; E.T. The Extra-Terrestrial; Gosford Park; Monsoon Wedding; Monster's Ball; Panic Room; Resident Evil; The Rookie; Showtime; Sorority Boys

16. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50-LOEWS#558) • A Beautiful Mind; Blade 2; Clockstoppers; Death to Smoochy; E.T. The Extra-Terrestrial; Gosford Park; In the Bedroom; The Lord of the Rings: The Fellowship of the Ring; Panic Room; Resident Evil; The Rookie; Showtime; Sorority Boys; The Time Machine; We Were Soldiers

42nd–60th Streets

17. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • All About the Benjamins; Amélie; Black Hawk Down; Dragonfly; 40 Days and 40 Nights; Harrison's Flowers; I Am Sam; Ice Age; In the Bedroom; Iris; John Q; Kissing Jessica Stein; Monster's Ball; Monsters, Inc.; Moulin Rouge; Mulholland Drive; Return to Neverland; The Royal Tenenbaums; Showtime; Sorority Boys; Stolen Summer; Training Day

18. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Iris; The Rookie; Stolen Summer

19. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • Son of the Bride

20. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Festival in Cannes; The Time Machine

21. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Ice Age

22. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • A Beautiful Mind; Blade 2; Death to Smoochy; E.T. The Extra-Terrestrial; The Lord of the Rings: The Fellowship of the Ring; Resident Evil; The Rookie; The Time Machine; We Were Soldiers

23. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • Blade 2

24. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • Big Fat Liar; The Brotherhood of the Wolf; Collateral Damage; Harry Potter and the Sorcerer's Stone; Queen of the Damned; Rollerball

25. New York Twin
1271 Second Ave., nr. 66th St. (212-505-CINE#590) • Death to Smoochy; Gosford Park

26. Paris Theatre
4 W. 58th St. (212-688-3800) • Monsoon Wedding

61st Street and Above, East Side

27. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Amélie; E.T. The Extra-Terrestrial; The Lord of the Rings: The Fellowship of the Ring; Return to Neverland; Sorority Boys

28. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • A Beautiful Mind

29. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Amélie; Clockstoppers; E.T. The Extra-Terrestrial; Harrison's Flowers; In the Bedroom; Kissing Jessica Stein; Last Orders; Resident Evil

30. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • A Beautiful Mind; Ice Age

31. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • Monster's Ball

32. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Blade 2; Clockstoppers; Death to Smoochy; Panic Room; Resident Evil; Showtime

33. UA East
1629 First Ave., at 85th St. (212-249-5100) • Kissing Jessica Stein

34. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Ice Age; Panic Room; Showtime

61st Street and Above, West Side

35. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Kissing Jessica Stein

36. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Monster's Ball; Panic Room

37. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • E.T. The Extra-Terrestrial; Ice Age

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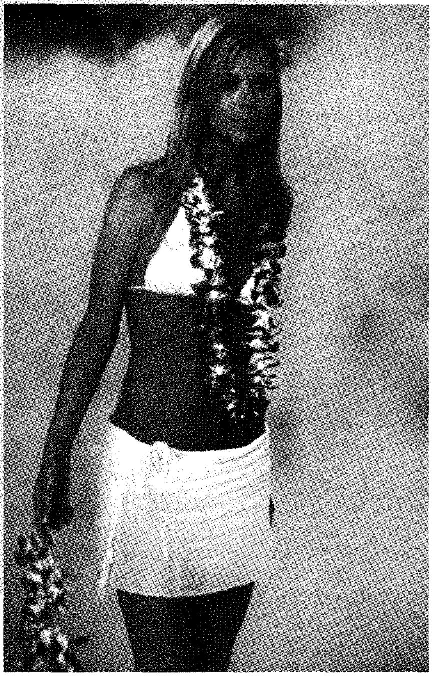
Profile

Reid, Between Lines

Tara Reid knows what people think. That she's out boozing with Lizzie, that she's an enfant terrible, running amok between Hollywood and New York. But the 26-year-old Jersey native says *you've got it all wrong.* "I wasn't in the car with Lizzie—I wasn't even at that club!" she says, cradling her Yorkie (named, unfortunately, Stoli). "Acting is my heart and soul; I'd totally love to go away and do something like *Lord of the Rings,* just to get out of the tabloids." Her new film is *National Lampoon's Van Wilder,* and while it isn't much of a departure from *American Pie,* Reid argues that her part shows her range. "My character is serious," she says of Gwen Pearson, the homebody reporter assigned to profile Van Wilder (played by Ryan Reynolds), a college student on the seven-year plan whom she steers toward a lifestyle change. "I show I can play a serious part—if I can do that in a comedy, I can also act in dramatic films." To that end, after starring this fall as Ashton Kutcher's inamorata in David (*Airplane!*) Zucker's *The Guest,* Reid will produce her next two films, *Venus* and *To Kill an Irishman,* a Mafia story adapted by her brother from Rick Porrello's novel. "I'll break out of the comedy thing, I'll make sure of it," she says. "People think I'm this wild lunatic, but when a director takes a chance, they'll really see *me,* not what people think." *National Lampoon's Van Wilder* opens April 5. B.K.



PHOTOGRAPH BY PATTY ARPAIA.

2280) • Italian For Beginners; Last Orders; Monster's Ball; Time Out; Y Tu Mamá También

39. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Blade 2; Clockstoppers; E.T. The Extra-Terrestrial; Resident Evil; The Rookie

40. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • All About the Benjamins; Blade 2; E.T. The Extra-Terrestrial; Ice Age; Panic Room; Resident Evil; Showtime

41. New Coliseum
701 W. 181st St. (212-740-1545) • Clockstoppers; Ice Age; Resident Evil; Showtime

42. Nova
3589 Broadway, nr. 147th St. (212-862-5728) • Blade 2; Ice Age; Resident Evil

43. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Amélie; A Beautiful Mind; Death to Smoochy; Gosford Park; The Lord of the Rings: The Fellowship of the Ring; Panic Room; Sorority Boys; Stolen Summer; The Time Machine

Bronx

44. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • All About the Benjamins; Blade 2; Clockstoppers; E.T. The Extra-Terrestrial; Ice Age; John Q; Panic Room; Resident Evil; The Rookie; Showtime; Sorority Boys; The Time Machine

45. Concourse Plaza
214 E. 161th St. (718-588-8800) • All About the Benjamins; Blade 2; Clockstoppers; E.T. The Extra-Terrestrial; Ice Age; Panic Room; Resident Evil; The Rookie; Showtime; Sorority Boys

46. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • All About the Benjamins; Blade 2; Clockstoppers; Death to Smoochy; E.T. The Extra-Terrestrial; Ice Age; The Lord of the Rings: The Fellowship of the Ring; Panic Room; Resident Evil; The Rookie; Showtime; Sorority Boys; The Time Machine

Brooklyn

47. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Monsoon Wedding; Monster's Ball; The Piano Teacher (See also "Museums, Societies, Etc.")

48. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • Kissing Jessica Stein; Panic Room

49. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Blade 2; Panic Room; Resident Evil

50. Cobble Hill Cinema
265 Court St. (718-596-9113) • Death to Smoochy; E.T. The Extra-Terrestrial; Gosford Park; Lantana; Monsoon Wedding; Monster's Ball; The Rookie

51. Court Street 12
106 Court St. (718-246-7469) • All About the Benjamins; Blade 2; Clockstoppers; Death to Smoochy; E.T. The Extra-Terrestrial; Ice Age; The Lord of the Rings: The Fellowship of the Ring; Panic Room; Resident Evil; The Rookie; Showtime; Sorority Boys; The Time Machine

52. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Blade 2; Clockstoppers; Panic Room

53. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • All About the Benjamins; Blade 2; Clockstoppers; Death to Smoochy; E.T. The Extra-Terrestrial; Ice Age; John Q; Panic Room; Resident Evil; The Rookie; Showtime; Sorority Boys

54. Pavilion
188 Prospect Park West (718-369-0838) • Blade 2; Clockstoppers; Death to Smoochy; E.T. The Extra-Terrestrial; Ice Age; *Kissing Jessica Stein; Panic Room; Resident Evil; The Rookie*

55. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • All About the Benjamins; Blade 2; Showtime

56. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Blade 2; Ice Age; Panic Room; Resident Evil; The Rookie

57. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Death to Smoochy; Ice Age; Panic Room; Showtime; Sorority Boys

58. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Blade 2; Clockstoppers; E.T. The Extra-Terrestrial; 40 Days and 40 Nights; Ice Age; Panic Room; Resident Evil; The Rookie; Showtime; The Time Machine

Queens

59. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Blade 2; E.T. The Extra-Terrestrial; *Ice Age; Panic Room; Resident Evil; The Rookie*

60. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Clockstoppers; The Rookie; Sorority Boys; *We Were Soldiers*

61. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • All About the Benjamins; Blade 2; Clockstoppers; Death to Smoochy; E.T. The Extra-Terrestrial; Ice Age; Panic Room; Resident Evil; The Rookie; Showtime; Sorority Boys

62. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Clockstoppers; Ice Age; Resident Evil

63. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • A Beautiful Mind; Blade 2; Clockstoppers; Death to Smoochy; E.T. The Extra-Terrestrial; Ice Age; Kissing Jessica Stein; Panic Room; Resident Evil; The Rookie; Showtime; Sorority Boys

64. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Gosford Park; Iris; Kissing Jessica Stein; Lantana; Last Orders; Monsoon Wedding; Monster's Ball

65. Main Street Cinemas
72-66 Main St. (718-263-4828) • Blade 2; Clockstoppers; Death to Smoochy; E.T. The Extra-Terrestrial; Ice Age; Panic *Room; Resident Evil; Return to Neverland; Sorority Boys*

66. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Amélie; A Beautiful Mind; Esther Kahn; Lantana

67. Plaza
103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Clockstoppers; The Rookie

68. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Death to Smoochy; Showtime

69. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Blade 2; Death to Smoochy; Resident Evil

70. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Clockstoppers; E.T. The Extra-Terrestrial; Ice Age; *Panic Room; The Rookie; Showtime; Sorority Boys; The Time* Machine

71. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • A Beautiful Mind; Blade 2; E.T. The Extra-Terrestrial; Ice Age; Panic Room; Resident Evil; The Time Machine

72. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • A Beautiful Mind; Clockstoppers; E.T. The Extra-Terrestrial; Ice Age; Panic Room; Resident Evil; The Rookie; Showtime

Staten Island

73. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • A Beautiful Mind; Blade 2; Clockstoppers; Death to Smoochy; E.T. The Extra-Terrestrial; Ice Age; Panic Room; Resident Evil; The Rookie; Showtime; Sorority Boys

74. Staten Island Stadium 16
2474 Forest Ave. (718-273-4200) • A Beautiful Mind; Blade 2; Clockstoppers; Death to Smoochy; E.T. The Extra-Terrestrial; Ice Age; Panic Room; Resident Evil; The Rookie; Showtime; Sorority Boys; The Time Machine; We Were Soldiers

75. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • E.T. The Extra-Terrestrial; Ice Age; Panic Room; The Rookie; Showtime

76. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Blade 2; Clockstoppers; Death to Smoochy; E.T. The Extra-Terrestrial; Gosford Park; Ice Age; The Lord of the Rings: The Fellowship of the Ring; Monster's Ball; Panic Room; The Rookie; Showtime; Sorority Boys; We Were Soldiers

Museums, Societies, Etc.

77. American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077); $8.50. • "Hardboiled Hollywood: Classic and Contemporary Film Noir." 4/6: *Double Indemnity* (1944); *Mildred Pierce* (1945). 4/7: *The Big Sleep* (1946); *The Long Goodbye* (1973). 4/13: *The Maltese Falcon* (1941); *Hammett* (1982).

78. Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • 4/3: *Who's the Caboose?* (1997). 4/4: *Little Murders* (1971). 4/5: *South Park: Bigger, Longer, Uncut* (1999). 4/6: *Myra Breckinridge* (1970); *Richard Pryor Live at Sunset Strip* (1982).

79. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-623-2770); $9. • "Brooklyn Film Network Presents: Brooklyn Independents." 4/4: *The Opportunists* (2000).

80. The Cantor Film Center
36 E. 8th St. (212-375-8116); $5. • "The 60th Anniversary First Run Film Festival." 4/8–4/15. (New York University showcase of 150 competing student films.)

81. Cinema Classics
332 E. 11th St. (212-677-5368); $5. • 4/4–4/5: *Decameron* (1970). 4/5: *Macbeth* (1971); *Female Vampire* (1973). 4/7: *Chloe in the Afternoon* (1972); *Decameron* (1970); *Macbeth* (1971).

82. Columbia University
Miller Theater, Broadway and 116th St. (212-854-4482); $8. • 4/8: *With a Friend Like Harry* (2001).

83. Film Forum
209 W. Houston St. (212-727-8110); $9.75. • 4/2–4/8: *The Sweet Smell of Success* (1957). "The Great American Comedy." 4/1–4/2: *Horse Feathers* (1932); *Monkey Business* (1931). 4/3: *Sherlock Jr.* (1923); *The Strong Man* (1926). 4/4–4/6: *Trouble in Paradise* (1932); *To Be or Not to Be* (1942). 4/7: *Her Sister From Paris* (1925). 4/8: *Mantrap* (1926); *Bombshell* (1933). 4/9: *Ruggles of Red Gap* (1935); *She Done Him Wrong* (1933).

84. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9. • "The 8th New York African Film Festival." 4/5: *The Price of Forgiveness* (2001); *Blue Sky* (2001); *L'Afrance* (2001); *Karmen Gei* (2001); *Hijack Stories* (2001). 4/6: *Mama Africa* (2001); *Temporary Registration* (2001); *100 Days* (2000); *God Is African* (2001). 4/7: *Shooting Silent* (2001); *And So Angels Die* (2001). 4/8: *One Sunday* (1997); *Dollar* (1999). "New Directors, New Films." 4/1: *The Inner Tour* (2001); *Dog Days* (2001). 4/3: *The White Sound* (2001); *Jeunesse Dorée* (2001). 4/5: *Paradox Lake* (2002); *El Bola* (2000). 4/6: *The Orphan of Anyang* (2001). 4/7: *Kira's Reason—A Love Story* (2001); *Late Marriage* (2001).

85. Makor
35 W. 67th St. (212-601-1000); $9. • "New York–Berlin: The Films of Michael Blackwood." 4/8: *We Were German Jews* (1981). 4/9: *Empire City* (1984); *Broadway Express* (1959). 4/10: *Berlin's Jewish Museum: A Personal Tour With Daniel Libeskind* (2000). 4/11: *A Square in Berlin Comes Back* (1990); *New Yorkers* (1971).

86. Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors. • "Kon Ichikawa: A Reprise." 4/2: *Being Two Isn't Easy* (1962). 4/4: *The Wanderers* (1973). 4/5: The *Makioka Sisters* (1983).

87. New York Public Library
20 W. 53rd St. (212-621-0619); free. • "Twentieth Century Mirrors: The Best in Children's Films." 4/3: *Caps for Sale* (1960); *Andy and the Lion* (1955). 4/4: *Lively Art of Picture Books* (1964). 4/6: *Little Red Hen* (1991); *Erie Canal* (1976); *Millions of Cats* (1955); *Owen* (1995). 4/10: *Changes, Changes* (1973); *Charlie Needs a Cloak* (1977); *Foolish Frog* (1971).

88. The Screening Room
54 Varick St. (212-334-2100); $10. • "Midnight Movies." 4/1–4/4: *ABBA: The Movie* (1977); *Hedwig and the Angry Inch* (2001).

89. The Telephone Bar and Grill
149 Second Ave. (212-529-5000); free. • "Michael Caine Month." 4/2: *The Italian Job* (1969). 4/9: *Alfie* (1966). 4/16: *Zulu* (1964).

90. Two Boots Pioneer Theater
155 E. 3rd St. (212-254-3300); $5. • "Women Make Movies, Latin Style." 4/8: *Danzón* (1992). "Star Theater: Jane Fonda." 4/3: *A Doll's House* (1972). "The Den of Sex, Drugs & Rock 'n' Roll." 4/1: *Deep Throat* (1972); *Magical Mystery Tour* (1967). 4/8: *Skidoo* (1968).

91. YWCA Cine-Club
610 Lexington Ave., at 53rd St. (212-735-9717); $7. • "Cinema of the Shadows: The Hollywood Film Noir." 4/6–4/7: *The Asphalt Jungle* (1950).

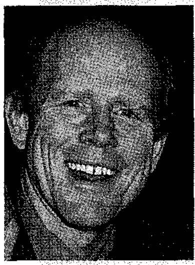
Festival

The African Screen

Politics often underlie the entertainment at **The Eighth New York African Film Festival**. For instance, *Hijack Stories* is a stylized action film about an actor's deliberate descent into thuggery; *Blue Sky* is a documentary about the surviving members of two influential fifties jazz groups; and *Karmen Geï* is a reinterpretation of Georges Bizet's erotic musical myth. But each of these films, among the 21 at Lincoln Center's one-week fest, unmistakably tell modern Africa's tale: *Hijack* is also about Johannesburg's class wars, *Sky* about Zimbabwe's struggle for independence, and *Karmen* (previewing before a run at Film Forum; pictured, Djeïnaba Diop Gaï) is about shifting gender roles in Senegal. Begins April 5; moves to the Brooklyn Museum of Art April 13. (See "Museums, Societies, Etc.")

TRAILERS

NORTH OF THE BORDER Director **Ron Howard** (pictured, fresh from his Best Picture and Best Director wins for *A Beautiful Mind*) is in talks to make his next film, *The Alamo*, for Imagine Entertainment. The film will tell the story—already immortalized in many films, most notably John Wayne's 1960 version—of the standoff between nineteenth-century Texans and Mexico. (We lost.) **John Sayles** (*Lone Star*) wrote the script; production is scheduled for this summer.

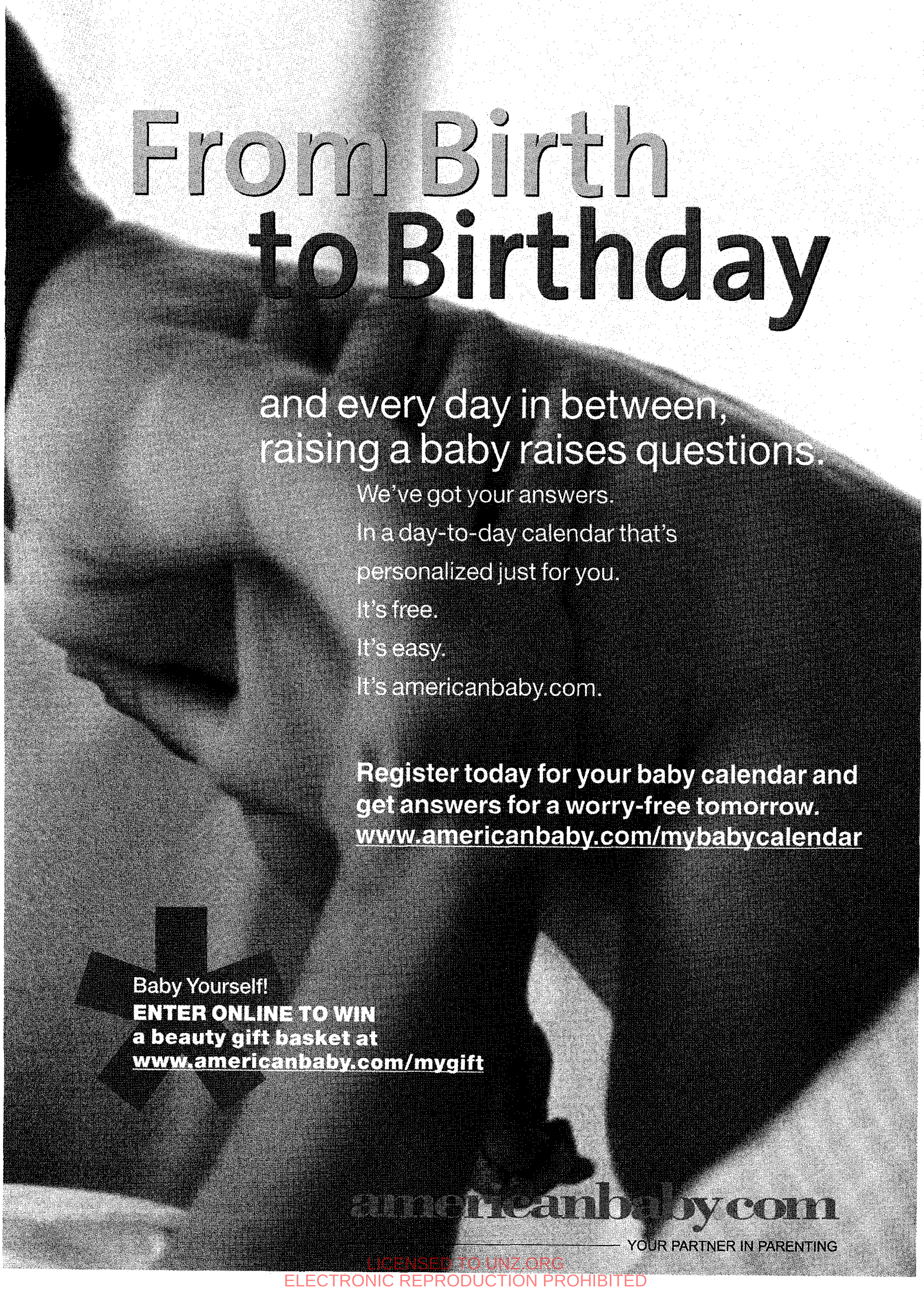


O SANTA, WHERE ART THOU? Producers **Joel** and **Ethan Coen** are teaming up with director **Terry Zwigoff**, whose first feature was this year's critically acclaimed *Ghost World*, for a new project—the first time they will film a script they haven't written themselves. *Bad Santa*, by **John Requa** and **Glenn Ficarra** (*Cats & Dogs*), follows two con men who dress up as Santa and an elf to take advantage of holiday shoppers, only to be shown the error of their ways by a shy 8-year-old.

BREAKING *THE RULES* **Matthew McConaughey** and **Kate Hudson** (pictured) are attached to star in Paramount's *How to Lose a Guy in Ten Days*, which is set to go into production in June. **Donald Petrie** (*Miss Congeniality*) will direct the romantic comedy, which is about a ladies' man (McConaughey) who bets his friends that he can date a woman for at least ten days; the woman he chooses (Hudson) has—*stop me if you've heard this one!*—decided to ditch the next guy she dates in the same amount of time.

LEARNING TO FLY **Johnny Depp** has signed on to star in Miramax's *Neverland* as *Peter Pan* author James M. Barrie. **Marc Forster** (*Monster's Ball*) will direct the film, which is based on *The Man Who Was Peter Pan*, a play by **Allan Knee** about the author's relationship with four fatherless boys in London that inspired the classic children's book. **Richard Gladstein** and **Nellie Bellflower** will produce; shooting is scheduled to kick off in June. SARA CARDACE

PHOTOGRAPH COURTESY OF FILM FORUM; TRAILER PHOTOGRAPHS BY ROBIN PLATZER/TWIN IMAGES.



From Birth to Birthday

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Theater

Edited by Logan Hill

Broadway

Previews and Openings

The Elephant Man
Billy Crudup, Kate Burton, and Rupert Graves star in Bernard Pomerance's drama. Based on the real story of John Merrick, the Victorian-era sideshow celebrity, the emotional work racked up a shelf of awards in 1979 and became a 1980 David Lynch film. Sean Mathias directs; music by Philip Glass. $50–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 4/14 opening. (See box.) • Royale Theatre, 242 W. 45th St. (212-239-6200).

Fortune's Fool
Alan Bates and Frank Langella star in Mike Poulton's new adaptation of the Turgenev comedy about a gentleman who, goaded by his ribald neighbor, shocks his community with an unexpected announcement. Film and stage veteran Arthur Penn (*Bonnie and Clyde*) directs. $55–$75. Tues.–Sat. at 8, Wed. and Sat at 2, Sun. at 3. In previews for a 4/2 opening. • Music Box Theater, 239 W. 45th St. (212-239-6200).

The Graduate
Kathleen Turner plays the iconic seductress Mrs. Robinson in Terry Johnson's new stage adaptation of the beloved 1967 film. Turner, a huge hit in the 2000 London production, will be joined by Jason Biggs (*American Pie*) and Alicia Silverstone (*Clueless*). $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/4 opening. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Morning's at Seven
A strong veteran ensemble, including Elizabeth Franz, Buck Henry, Christopher Lloyd, Estelle Parsons, and Frances Sternhagen, plays a Midwestern family coping with maturity in Paul Osborn's 1939 drama, directed by Daniel Sullivan. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/21 opening. • Lyceum Theatre, 149 W. 45 St. (212-239-6200).

Thoroughly Modern Millie
Based on the 1967 film about a Jazz Age flapper, this new musical, with book by Richard Morris and Dick Scanlan, music by Jeanne Tesori, and lyrics by Scanlan, tracks Millie Dillmount (Sutton Foster) through the streets of New York. $55–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/18 opening. • Marquis Theatre, 1535 Broadway, at 45th St. (212-307-4100).

Topdog/Underdog
Reprising the titanic performance he delivered last summer, Jeffrey Wright stars with Mos Def in the Broadway transfer of the Suzan-Lori Parks (*In the Blood*, *Venus*) drama. As Lincoln and Booth, the actors play two rival brothers stuck in a ramshackle apartment, fighting over the past and the arcane art of three-card monte. $15–$75. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. In previews for a 4/7 opening. • Ambassador Theatre, 215 W. 49th St. (212-239-6200).

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chichi costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

An Almost Holy Picture
Kevin Bacon delivers a stronger performance than Heather McDonald's straining drama deserves, as Samuel Gentle, a church groundskeeper who struggles to make sense of a school-bus tragedy and his daughter's rare disease. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 4/7. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Bea Arthur on Broadway: Just Between Friends
The wry grande dame Bea Arthur returns. The stage and *Golden Girls* vet sings songs, tells dirty jokes, and reflects on decades in the business. $50–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

★ Cabaret
This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories*, the production has a much darker edge than the Bob Fosse film. Now starring Molly Ringwald and Raúl Esparza. $25–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. $20–$90. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

★ Contact
This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning director-choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Alan Campbell, and Colleen Dunn now star. $90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

The Crucible
Liam Neeson and Laura Linney star in this operatic production of Arthur Miller's allegorical tale of the Salem witch trials. $40–$85. Tues.–Sat. at 7:30, Wed. and Sat–Sun. at 2. • Virginia Theatre, 245 W. 52nd St. (212-239-6200)

★ Elaine Stritch at Liberty
Elaine Stritch takes her smash-hit thunderstorm of a solo show to Broadway. Directed by George Wolfe, Stritch delivers a ferocious summation of a life lived furiously and an exemplary lesson in the oft-abused retrospective format. $40–$85. Wed.–Sat. at 8, Sun. at 5. Through 5/26. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

★ 42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, and Mary Testa. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3.

Opening

The Good Doctor

As the Victorian sideshow celebrity John Merrick, Billy Crudup is likely to get the lion's share of scrutiny in the latest revival of Bernard Pomerance's **The Elephant Man**. After all, he plays the classic role of the disfigured, tortured soul who manages to find something like love, literature, and art amid hucksters and opportunists. But when the production opened on Broadway in 1979, critic Harold Clurman noted that the central character is actually Treves, the surgeon who imagines his "own respectability and correct posture take on the same offensive qualities as Merrick's deformities." In this revival, the well-meaning doctor will be played by Rupert Graves (pictured, left, with Crudup and Kate Burton), who last appeared on Broadway in Patrick Marber's *Closer*. "Treves has this extreme confidence," explains Graves. "He's an English gentleman in an English age, a repressed Englishman and a surgeon who has this certain control, this influence over other people's life and death." Graves says he's "been thinking a lot about empire and colonialism" as he slips into the doctor's skin. "I'm using that missionary Victorian England as a sort of base," he explains. "It's a time when people are taking over lands and lives and thinking that it's for the people's own good." Dr. Treves, Graves says, begins to realize that, in such cases, "you have to be very careful about what you're destroying." In previews for an April 14 opening. (See "Broadway.") L.H.

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Find a review. For John Simon's theater reviews, go to nymetro.com/archive/simon.

PHOTOGRAPH BY DEFORAH TUBERVILLE.

Opening

Selected Shorts

Wild-and-crazy guy turned august man of letters Steve Martin returns to the stage with **The Underpants**, an adaptation of the ribald 1910 Carl Sternheim comedy. It's Martin's sixth play, but hardly his first time working with undergarments (as everyone who saw him staggering through *The Jerk* with his pants around his ankles surely recalls). Opening April 4, the tale (cast, pictured) tracks a gent named Theobald Maske, whose wife's bloomers fall down in public and attract the attentions of two men, who both rush to become boarders in the couple's home. Classic Stage Company's Barry Edelstein directs. (See "Off Broadway.")

• Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ The Full Monty

A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

★ The Goat, or Who Is Sylvia?

Edward Albee's highly anticipated new play follows a successful architect (Bill Pullman) who, at the pinnacle of his career, must confess to his wife (Mercedes Ruehl) and son some awful secret. $65–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Golden Theatre, 252 W. 45th St. (212-239-6200).

Les Misérables

An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King

Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

★ Mamma Mia!

An unabashedly silly feel-good musical about a young bride-to-be and her single mom, scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. Mon.–Sat. at 8, Wed. and Sat. at 2. $55–$98.75. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

★ Metamorphoses

A very welcome Broadway transfer, writer-director Mary Zimmerman's striking meditation on mutability was one of the fall's most surprising successes. Restlessly inventive but utterly visceral, Zimmerman and her company put a 27-foot-long pool of water to perfect use, stressing the elemental nature of Ovid's classic tales of Midas, Narcissus, and more. Myths are rendered with dramatic flair, unpretentious humor, and a heartbreaking final tableau; this transformative mix should transmute into a sharp Broadway success. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Circle in the Square Theatre, 1633 Broadway (212-239-6200).

★ Noises Off

Patti LuPone, Peter Gallagher, Richard Easton, and Faith Prince star in this lively revival of Michael Frayn's London hit, a slapstick farce about a touring theatrical troupe. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

Oklahoma!

(See John Simon's review in this issue.) Super-choreographer Susan Stroman (*The Producers, The Music Man*) and director Trevor Nunn (*Les Miz*) bring their acclaimed revival of the Rodgers and Hammerstein classic Stateside. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

★ One Mo' Time

This excellent New Orleans jazz romp, written and directed by Vernel Bagneris, is set in the Lyric Theatre in 1926, where Bessie Smith and Ma Rainey belt out the blues and dancers cakewalk, Charleston, and swing. Onstage, Bagneris is joined by the prodigious pipes of B. J. Crosby (*Smokey Joe's Cafe*), Roz Ryan (*Chicago*), and Rosalind Brown (*Little Shop of Horrors*). $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Longacre Theatre, 220 W. 48th St. (212-239-6200).

The Phantom of the Opera

Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ The Producers

Max Bialystock and Leo Bloom produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant musical and Tony Award record-setter. Directed and choreographed with aplomb by Susan Stroman, this giddy romp remains the hottest ticket in town, even though Henry Goodman and Steven Weber have replaced stars Lane and Broderick. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof

Jennifer Jason Leigh plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town for the funeral, a graduate student (the exceptional Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. Daniel Sullivan's direction is impeccable. $24–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

"QED"

Alan Alda returns in Peter Parnell's longish two-character drama about the quirky physicist Richard Feynman. Sun. and Mon. at 7:30. Through 5/13. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

★ Rent

The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 4/29/96. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

The Smell of the Kill

Lisa Emery (*The Country Club*), Claudia Shear (*Dirty Blonde*), and Jessica Stone play three middle-aged women who trap their husbands in a meat locker. Michele Lowe's dark new comedy is directed by Christopher Ashley. $45–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Sweet Smell of Success

John Lithgow stars as J. J. Hunsecker, the powerful gossip columnist, in this new musical adaptation based on the Ernest Lehman novella and the brutal Lehman–Clifford Odets screenplay. Directed by Nicholas Hytner and choreographed by Christopher Wheeldon, this dark musical is brought to the stage by a strong team of Broadway vets. Music by Marvin Hamlisch; lyrics by Craig Carnelia; book by John Guare. $26–$96. Mon.–Sat. at 8, Wed. and Sat. at 2. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife

In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by *Knots Landing* vet Michele Lee). $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Urinetown

A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Andorra

Theatre for a New Audience stages Max Frisch's 1961 drama, a tale about conflicted identities and a community's anti-Semitic bigotry. Liviu Ciulei directs this new translation by *Village Voice* critic Michael Feingold. $55. Tues.–Sat. at 7:30, Sat. and Sun. at 2. In previews for a 4/7 opening. • Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).

The Golem

Robert Prosky (*Glengarry Glen Ross*) stars in the 1921 Yiddish classic, directed by Lawrence Sacharow (*Three Tall Women*). $55. Call for schedule. In previews for a 4/11 opening. Through 5/12. • M.E.T., 55 Mercer St. (212-239-6200).

Helen

Tony Kushner directs a new comic drama by Ellen McLaughlin (*Tongue of a Bird*), in which Helen of Troy is zapped into a modern-day Egyptian hotel room,

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Stars (★) indicate our editors' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and in temporary quarters at Bowling Green Park Plaza; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

PHOTOGRAPH BY DIXIE SHERIDAN.

where she paints her nails and awaits news reports of the war she left behind. Johanna Day, Donna Murphy, Denis O'Hare, Phylicia Rashad, and Louise Wilson star. $45. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. In previews for a 4/8 opening. • The Public Theater, 425 Lafayette St. (212-239-6200).

Kilt

Jonathan Wilson's comic play about a Scotland-born go-go dancer who returns to his home country for his grandfather's funeral. $30–$35. Mon.–Sat. at 8, Sat. at 3. Previews begin 4/6 for a 4/10 opening. • Directors Company, 311 W. 43rd St. (212-206-1515).

Menopause the Musical

A parody set in Bloomingdale's. $48.50. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. In previews for a 4/4 opening. • Theatre Four, 424 W. 55th St. (212-239-6200).

No Time for Comedy

S. N. Behrman's 1939 comic drama tracks the life of Gaylord Easterbrook, a conflicted comedy writer. $35. Tues.–Thurs. at 7, Fri. and Sat. at 8, Sat. and Sun. at 2. In previews for a 3/24 opening. Through 4/7. • Mint Theater, 311 W. 43rd St. (212-315-0231).

The Sweepers

John Picardi's new drama introduces three Italian-American women at the end of WWII in Boston. $35. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews for a 4/2 opening. • Urban Stages, 259 W. 30th St. (877-737-3285).

Talk

The sensational recording and spoken-word artist Carl Hancock Rux (*Rux Revue, No Black Male Show*) debuts his first full-fledged drama. This Foundry Theatre production is directed by Marion McClinton (*Jitney, Seven Guitars*). $35. Tues.–Sat. at 7:30, Sun. at 2. In previews for a 4/9 opening. Through 4/28. • Public Theater, 425 Lafayette Ave. (800-965-4827).

3 Dark Tales

Theatre O's scary brand of physical theater (a mix of slapstick, suspense, and dance), directed by Joseph Alford. $20. Tues.–Sat. at 8, Sat. and Sun. at 3. Previews begin 4/3 for a 4/9 opening. Through 6/9. (See box.) • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Underpants

Steve Martin, comedian and sudden literati standout, stages his latest play, an adaptation of Carl Sternheim's comedy about a man whose wife shames him when her skivvies fall down in public. $35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 4/4 opening. Through 4/28. (See box.) • Classic Stage Company, 136 E. 13th St. (212-677-4210).

Now Playing

Bewilderness

British comedian Bill Bailey's successful solo show is to be the final performance at the beloved 25-year-old Westbeth. $25–$35. Tues.–Sat. at 8. • Westbeth Theatre Center, 151 Bank St. (212-307-4100).

Blue Man Group: Tubes

Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, tourists, haters and lovers of performance art. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Bodas de Sangre (Blood Wedding)/Pilar Rioja

Federico García Lorca's drama./Flamenco legend Pilar Rioja's new show. $25–$40. Call for schedule and other performances in repertory at Repertorio Español. • Gramercy Arts Center, 138 E. 27th St. (212-889-2850).

The Carpetbagger's Children

(See John Simon's review in this issue.) Horton Foote's new family drama. $60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

The Complete Works of William Shakespeare (Abridged)

A 90-minute crash-course through the Bard's works, including a nine-second *Hamlet*. $25–$55. Tues.–Fri. at 8, Sat. at 2, 5, and 8, Sun. at 4. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

The Dazzle

Richard Greenberg's drama takes on the eccentric Collyer brothers. $55. Tues–Sat. at 7:30, Wed., Sat., and Sun. at 2. • Gramercy Theatre, 127 E. 23rd St. (212-777-4900).

De La Guarda

A raucous show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show

A wild, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Forbidden Broadway 20th Anniversary Celebration

Gerard Alessandrini's long-running musical spoof. $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Forbidden City Blues

Staged by Pan Asian Repertory, Alexander Woo's new comedy tracks an Asian-American man and his white girlfriend as they visit China and are abducted, then introduced to a life of espionage. $25–$39. Wed.–Sat. at 8,, Sat. and Sun. at 2:30. Through 4/14. • West End Theatre, 263 W. 86th St. (212-279-4200).

Franny's Way

(See John Simon's review in this issue.) Richard Nelson introduces two young women from upstate who, joined by their grandmother, find unexpected excitement in the city. $45. Tues.–Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3. • Atlantic Theater, 336 W. 20th St. (212-239-6200).

The Godfadda Workout

Comedic actor Seth Isler parodies the Coppola classic. $20–$50. Mon., Wed.–Sat. at 8, Sat at 2, Sun. at 3 and 7. • American Place Theater, 111 W. 46th St. (212-239-6200).

Good Time Blues

Genovis Albright and Madame Pat Tandy star in this blues revue. $30. Sat. and Sun. at 3, Mon. at 8. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

★ Homebody/Kabul

In this prescient drama by Tony Kushner, the justly heralded author of *Angels in America*, a London woman becomes obsessed with Afghanistan, and her husband and daughter journey to the country after receiving a report that she has been murdered. Written over several years before September 11, the drama features Dylan Baker and Linda Emond. $50–$60. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 1:30. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

★ Homecoming

Lauren Weedman, a wry commentator on *The Daily Show With Jon Stewart,* returns with her solo comedic show. $35. Thurs.–Sat. at 8, Sun. at 7. Through 5/12. • ArcLight Theater, 152 W. 71st St. (212-239-6200).

I Love You, You're Perfect, Now Change

They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

The Kings of the Kilburn High Road

A hit in Britain, Jimmy Murphy's dark comedy tracks six Irish men who attend a wake in London. Jim Nolan directs. $40–$45. Wed.–Sat. at 8, Sun. at 3. • Irish Arts Center, 553 W. 51st St. (212-206-1515).

★ La Lupe: My Life, My Destiny

Carmen Rivera's successful musical about the salsa star returns, starring Doreen Montalvo. Tuesday performances are in English; all others are in Spanish. $40. Tues.–Sat. at 8, Sun. at 6:30, Sat. and Sun. at 2. • Puerto Rican Traveling Theatre, 304 W. 47th St. (212-239-6200).

The Last 5 Years

The young composer-lyricist Jason Robert Brown made his Broadway debut and scored himself a Tony as co-author (with Alfred Uhry) of *Parade*. Now 31, Brown has delivered a terrific musical, in which *Thou Shalt Not*'s Norbert Leo Butz and *Aida*'s Sherie René Scott play an aspiring author and a struggling actress who sing and tell the tale of their flamed-out five-year romance in crisscrossing, toe-tapping narratives. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. • Minetta Lane Theater, 18 Minetta Ln. (212-420-8000).

Love, Janis

An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. Amelia Campbell, Orfeh, and Kristen Lee Kelly star. $35–$75. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

Miss Evers' Boys

David Feldshuh's drama about the awful Tuskegee syphilis experiments, which infected many unwitting black American men with the disease. $45. Wed.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-279-4200).

Mr. Goldwyn

(See John Simon's review in this issue.) In a bit of inspired casting, comedic actor Alan King plays the contentious Hollywood producer Samuel Goldwyn in this new drama by Marsha Lebby and John Lollos. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Naked Boys Singing

Just like a regular musical revue, but without pants. $35–$50. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Necessary Targets

Eve Ensler's utterly unbelievable drama tracks two American women who travel to Bosnia. $60. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

Previews

The Wonderful O

When Theatre O's little Edinburgh Fringe hit **3 Dark Tales** transferred to London last year, the production (cast, pictured) rated some strange raves. *Variety* called the company's style "Kafka meets the Marx Brothers" (and meant that as a compliment), while another magazine praised the cast's ability to speak in "bastardized languages or carefully pitched gobbledygook." One critic even suggested that the show, a black comedy about three moribund officemates, was "proof that mime isn't always evil." To decipher these accolades for yourself, head to 45 Bleecker, where the play begins performances on April 3. (See "Off Broadway.")

PHOTOGRAPH BY SHEILA BURNETT.

★ Occupant

The very busy Edward Albee's new drama about Louise Nevelson, the iconoclastic artist known best for her environmental sculpture. The sensational Anne Bancroft plays the artist; Anthony Page directs. $45–$65. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Signature Theatre, 555 W. 42nd St. (212-244-7529).

★ One Man

The frighteningly good actor Steven Berkoff returns with a fantastic and dark suite of solo one-acts, including his creepy rendition of *The Tell-Tale Heart,* the masochistic story *Actor,* and *Dog,* a scary piece about an East Ender who's more cruel than his pet pit bull. $35–$45. Wed.–Sat. at 8, Sun. at 3. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Prodigal

This new Australian musical follows a teenager from his rural town to the big city. $45. Tues.–Sat. at 8, Wed., Sat., Sun. at 2:30. • York Theatre at St. Peter's in the Citigroup Center, 619 Lexington Ave. (212-239-6200).

Puppetry of the Penis

An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

The Secret Order

As part of the E.S.T./Sloan Foundation Science and Technology Project, the theater stages Bob Clyman's new drama about a cancer researcher who confronts an ethical dilemma. $30. Tues.–Sat. at 8, Sat. and Sun. at 3. 4/4–4/28. • E.S.T., 549 W. 52nd St. (212-247-4982).

Stomp

A boisterous riot of found-object percussion. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

Surviving Grace

Illeana Douglas (*Ghost World*) and Doris Belack star in Trish Vradenburg's new play about a mother and daughter's fitful reconciliation. $30–$55. Tues.–Sat. at 8, Sun. at 7. • Union Square Theatre, 100 E. 17th St. (212-307-7171).

The Sweepers

John Picardi's new drama tracks three Italian-American women in post-WWII era Boston. $35. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 5/5. • Urban Stages, 259 W. 30th St. (877-737-3285).

Swimming With Watermelons

A new music theater piece about a post-WWII romance between an American GI and a Japanese woman, by Diane Paulus, Randy Weiner, and Project 400. $15–$45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3. Through 4/21. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

★ The Syringa Tree

Kate Blumberg plays 28 characters in Pamela Gien's superb solo drama about a young girl coming to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of family love and loss amid the violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

36 Views

In Naomi Iisuka's new drama, an artist and her friend become embroiled in a controversy surrounding a recently discovered Japanese pillow book. $45. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • The Public Theater's Newman Theater, 425 Lafayette St. (212-239-6200).

Throw Pitchfork

An autobiographical solo show by Alexander Thomas about the men in his family. $15. Call for schedule. • New York Theatre Workshop, 79 E. 4th St. (212-460-5475).

Tony 'n' Tina's Wedding

A wedding and reception, with Italian buffet, champagne, and wedding cake. $75–$80. Thurs.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Underneath the Lintel

In Glen Berger's new play, subtitled "The Mystery of the Abandoned Trousers," a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Thurs. and Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. Through 6/30. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

Up, Up and Away

An acrobatic show involving inflatable objects. $10–$30. Call for schedule. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Urban Transitions: Loose Blossoms

Ron Milner's drama, directed by Woodie King Jr., tracks a Midwestern family as the son begins selling drugs to support his unemployed father. $30. Wed.–Fri. at 7:30, Sat. and Sun. at 3. Through 5/5. •

★ The Vagina Monologues

Eve Ensler's oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for this play's namesake. Originally a one-woman show, it's now performed by a rotating trio of actresses. Through 4/16: Carol Jenkins, Idina Menzel, and Joyce Van Patton. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

Axis Company: Shorter Works

An assortment of short experimental plays and videos. $10. Thurs.–Sat. at 8. Through 4/20. • Axis, 1 Sheridan Sq. (212-807-9300).

Criss Angel Mindfreak

A futuristic illusion and escape art show. $15–$55. Mon., Wed.–Sat. at 8, Fri. at 10, Wed. at 3, Sat. at 2 and 5, Sun. at 3 and 7. • World Underground Theater at WWF New York, Broadway at 43rd St. (212-307-4100).

The Fab 4 Reach the Pearly Gates

Award-winning Philadelphia theater company New Paradise Laboratories stages this odd comic drama about the Beatles' near-death experience. $17. Wed.–Sat. at 8:30. Through 4/14. (See box.) • P.S. 122, 150 First Ave. (212-477-5288).

Five Women Waiting

Michael Wallerstein's drama about five Holocaust survivors. $15. Thurs.–Sat. at 8, Sun. at 1. Through 4/7. • Manhattan Theatre Source, 177 Macdougal St. (212-501-2751).

★ The Guys

Tim Robbins and Swoosie Kurtz star in first-time playwright Anne Nelson's surprisingly powerful two-person drama about a fire captain who asks a journalist to help him write eulogies for his fallen men. $55. Tues.–Fri. at 7. Through 4/19. • The Flea, 41 White St. (212-206-1515).

Intimate Diary of a Fly

Katarini Antounakaki's new puppetry piece about a fly's intrusion on a human romance. $15. Thurs.–Sun. at 7, Sat. at 2. 4/4–4/7. • Here, 145 Sixth Ave. (212-647-0202).

Jimmy Carter Was a Democrat

This new political comedy by Rinne Groff (*Inky*) introduces lefty academic Samuel B. Shostakovitz, a wannabe folk singer. $15. Thurs.–Sun. at 7:30. Through 4/21. (See box.) • P.S. 122, 150 First Ave. (212-477-5288).

★ Maria del Bosco (Sex & Racing Cars: A Sound Opera)

The latest Richard Foreman production tackles horny ballerinas who fall in love with a race car "that turns out to be human consciousness in disguise." $15. Tues., Thurs.–Sun. at 8. • Ontological Theater at St. Mark's Church, 131 E. 10th St. (212-533-4650).

Medea

Classical Theatre of Harlem (*Native Son*) stages an Alfred Preisser adaptation of the Greek tragedy with an all-black cast. Arthur French, Lawrence Winslow, and April Thompson star. $15. Thurs.–Sat. at 8, Sun. at 3. • Harlem School of the Arts Theater, 647 St. Nicholas Ave. (212-539-8828).

Monday Night Magic

Internationally known magicians munch on glass, steal your watch, yank rabbits from hats, etc., all in an intimate setting. $29.50–$32.50. Mon. at 8. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-615-6432).

Mono

An inventive, interactive play set in a barlike environment. $10–$15. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Much Ado About Nothing/Romeo and Juliet

Pearl Theatre stages the classics, in repertory. $28–$35. Call for schedule. Through 6/16. • Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).

Permanent Visitor

A festival of plays celebrating the playwright and novelist Dawn Powell. $15. Call for schedule. • 78th Street Theatre Lab, 236 W. 78th St. (212-206-1515).

Portia Coughlan

Aaron Beall directs Marina Carr's Irish melodrama. $18. Thurs.–Sun. at 8. Through 4/7. • Times Square Theatre, 675 Eighth Ave (212-586-7829).

Voices From the Hill

Moonwork stages a musical adaptation of *Spoon River Anthology,* the Edgar Lee Masters work told by local residents from the grave. $19. Wed.–Sun. at 8, Sun. at 3. • Connelly Theater, 220 E. 4th St. (212-206-1515).

Warriors

Michel Garneau's drama takes on the ad men behind the Canadian war machine. $20. Call for schedule. • 45 Bleecker Theatre, 45 Bleecker St. (212-560-7240).

Onstage

Crossing Over

P.S. 122 is looking back with a couple of odd period pieces this week. Elevator Repair Service co-founder Rinne Groff (*Inky*) turns to the eighties with her new political comedy, **Jimmy Carter Was a Democrat**. Set against the backdrop of the 1981 air-traffic controllers' strike, the play introduces academic Samuel "Sammy" B. Shostakovitz, a wannabe folksinger with the hots for a sexy labor activist. Meanwhile, the award-winning Philadelphia theater company New Paradise Laboratories arrives with **The Fab 4 Reach the Pearly Gates**. An ecstatic hit at Philly's Fringe Festival, the show stages a near-death experience in which the Liverpool lads arrive in purgatory and are confronted by three angry angels (cast, pictured) taking the forms of lovely fans. (See "Off-Off Broadway.").

PHOTOGRAPH BY STEVEN BEGLIETER.

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

★ Max Beckmann
The first New York exhibition of the artist's sculptures, of which he made only eight, in 35 years, plus a selection of his paintings; through 5/24. • Feigen, 34 E. 69th St. (212-628-0700).

★ George Deem
Paintings that depict elongated or widened views of the rooms of Vermeer's paintings, but without the figures or furniture of the original works; through 4/20. • Zoubok, 1014 Madison Ave. (212-879-5858).

★ Arshile Gorky
Portraits of the artist and his friends and family, including two paintings on loan from the National Gallery of Art and the Whitney Museum of American Art; through 4/27. • Gagosian, 980 Madison Ave. (212-744-2313).

★ Nancy Graves
Works by the late artist (1939–1995) on the theme of flight, among them her 1973 film, *Aves: Magnificent Frigate Bird, Great Flamingo*, the iconic bronze sculpture *Aves* (1979), and paintings and works on paper; through 4/27. • Knoedler, 19 E. 70th (212-794-0550).

Mike Kelley
A selection of the California artist's works made between 1982 and 1990; through 4/27. • Skarstedt, 1018 Madison Ave. (212-737-2060).

Carol Ross/Ann Wilson
Minimal geometric sculptures/Collages of leaves cut and arranged in grid formations and related paintings. Through 5/18. • Gat, 1100 Madison Ave. (212-327-0441).

★ Saul Steinberg
A selection of prints made by the artist between the sixties and the early nineties, including the set of lithographs and collages *Six Drawings Tables* (1970), in which he made witty references to artists and artistic movements, plus drawings, books, and *Persian Rug* (1971), the only tapestry he executed during his career; through 4/13. • Baumgold, 74 E. 79th St. (212-861-7338).

★ Jack Tworkov
A survey of paintings and drawings by the late New York School artist exploring his Abstract Expressionist work of the late fifties and early sixties; through 4/13. • Mitchell, Innes & Nash, 1018 Madison Ave. (212-744-7400).

57th Street Area

★ Marcel Breuer
A centennial celebration of the architect's birth, featuring personal letters, project files, photographs, and printed material documenting his career; 4/5–6/29. • Smithsonian Institution's Archives of American Art, PaineWebber Building, 1285 Sixth Ave. (212-399-5030), Mon.-Fri. 9:30-5.

★ Jay De Feo
Paintings and drawings dating from the early fifties to the late eighties, by the Bay Area artist (1929–1989) who was a central figure in the California avant-garde and known for transforming inanimate forms into magical, provocative images; through 5/4. • Rosenfeld, 24 W. 57th St. (212-247-0082).

Jane Freilicher
Paintings of views from the artist's Greenwich Village studio windows and of the countryside surrounding her studio in Watermill, Long Island; through 4/27. • De Nagy, 724 Fifth Ave. (212-262-5050).

★ Graham Gillmore
Paintings in which words are used to create densely layered abstractions; through 4/27. • Boone, 745 Fifth Ave. (212-752-2929).

Bill Jacklin
Paintings of New York City landscapes that continue the artist's exploration of objects and their shadows; through 4/14. • Marlborough, 40 W. 57th St. (212-541-4900).

★ Franz Kline
Ink drawings by the Abstract Expressionist known for his predominantly black-and-white paintings; through 4/20. • McKee, 745 Fifth Ave. (212-688-5951).

Cameron Martin
Three series of paintings on the themes of trees, rocks, and water that depict natural settings as contemporary pop icons; through 4/20. • Artemis • Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

★ Louise Nevelson
A selection of the artist's sculptural environments from the fifties and sixties; through 4/27. • PaceWildenstein, 32 E. 57th St. (212-421-3292).

SoHo and TriBeCa

★ Ilan Averbuch
Three large sculptural installations on the theme of creation and paradise; through 4/20. • Hoffman, 429 W. Broadway (212-966-6676).

Vanessa Beecroft
Video and photographic documentation of two recent performances, *VB45* and *VB48*, involving provocatively (and barely) clad women; through 4/27. • Deitch Projects, 18 Wooster St. (212-343-7300).

★ Wim Delvoye
"Marble Floor" works from 1999 for which the Belgian artist photographed charcuterie—precision-cut salami, chorizo, mortadella—arranged in geometric patterns based on Italian Baroque and Islamic motifs; through 4/27. • Sperone Westwater, 121 Greene St. (212-431-3685).

Julie Evans
Abstract paintings inspired by Indian ornamentation and its role in daily life in India; through 4/27. • Pelavin, 13 Jay St. (212-925-9424).

William Fields
Brilliantly colored, intricately composed drawings that reflect the artist's study of non-Western religions and are made while he is in a trancelike state; through 5/4. • Ross, 568 Broadway (212-343-2161).

Ed Ruscha
"Country Cityscapes," a suite of photogravures and a limited-edition book published last year by Graphicstudio at the University of South Florida that recall the artist's books of the sixties; through 4/20. • Inglett, 100 Wooster St. (212-343-0573).

★ Kim Sooja
A Mirror Woman, an installation by a Korean artist who uses mirrors and Korean bedcovers, traditionally used for the newly wedded couple, to comment on love, happiness, wealth, and the illusive quality of these human dreams; through 5/18. • Blum, 99 Wooster St. (212-343-0441).

Chelsea

★ Marc Brandenburg
Small graphite drawings that are arranged and drawn to resemble film negatives; through 4/27. • Morris, 465 W. 23rd St. (212-727-2752).

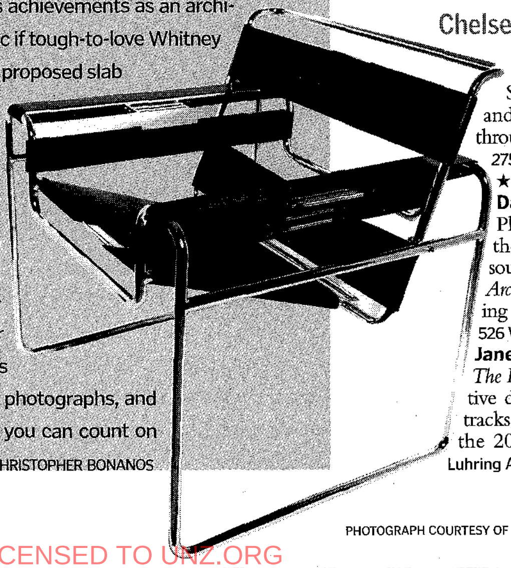
★ Jonathan Calm/Peter Mitchell-Dayton
Photographs, sculpture, and videos that use the artist's Brooklyn neighborhood as a source and a subject/Graphite drawings of *Archie* comic-strip characters in compromising sexual situations. Through 4/27. • Golden, 526 W. 26th St. (212-727-8304).

Janet Cardiff and George Bures Miller
The Paradise Institute, a multimedia collaborative digital video work with binaural audio tracks that was awarded the Premio Prize in the 2001 Venice Biennale; through 4/27. • Luhring Augustine, 531 W. 25th St. (212-206-9100).

Retrospective

The Chairman

Even if you don't know who Marcel Breuer (1902–1981) is, you've sat in one of his chairs. His "Wassily" design (pictured, 1925) seems to occupy every doctor's waiting room on earth, and his 1928 "Cesca" (S-shaped steel pipe with caned seat and back) has been knocked off in such staggering numbers that it's easy to forget how fresh it looked when new. Making a chair out of steel was rather high-tech; juxtaposing chrome with an old-school material like cane was avant-garde and witty; and the whole thing was cheap to manufacture, accounting for its subsequent ubiquity. But Breuer's reputation as a furniture maker shouldn't overshadow his achievements as an architect. A teacher at the Bauhaus, he designed the dynamic if tough-to-love Whitney Museum, as well as dozens of houses. (Never mind his proposed slab of an office tower, meant to crash right through Grand Central Terminal's waiting room, that remains mercifully unbuilt.) Many of his houses are among the best modernism had to offer, with huge areas of glass set against rustic stonework, dynamic, flexible plans, gorgeous fireplaces, and a single bright-blue wall in one room—a Breuer trademark. At **Marcel Breuer: A Centennial Celebration** (in the lobby of the PaineWebber building, April 5 through June 29), the Smithsonian's archive of Breuer's papers has been mined for letters, photographs, and other material reflecting his considerable range. And you can count on seeing a couple of chairs there, too. CHRISTOPHER BONANOS

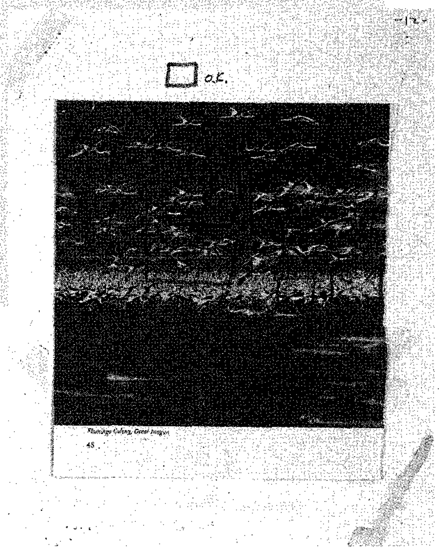


PHOTOGRAPH COURTESY OF MARCEL BREUER PAPERS, ARCHIVES OF AMERICAN ART.

On View

Flights of Nancy

From the time of her first major exhibition at the Whitney in 1969, when she was only 30, until her death in 1995, **Nancy Graves** tapped into myriad and unexpected sources for her sculptures, paintings, drawings, and films, among them birds in flight (pictured, Working study for the film *Aves, 1973*), camels, fossils, bones, and Renaissance, Greek, and Roman art. It was a way of looking and thinking that infused her art with its sense of movement and synthesis—celebratory multipanel paintings that hinted at three-dimensional form and vividly patinaed, sprawling sculptural assemblages that worked like passages in a painting. Appropriately enough, Graves's achievement can be enjoyed in two exhibitions: "Nancy Graves: Breaking Boundaries, Sculpture, Paintings, and Drawings On Loan From the Nancy Graves Foundation," at the CUNY graduate center, and "Nancy Graves: *Aves*—Forms in Flight," at Knoedler & Company. Graves's films *2000 Stills at 60 Frames, Goulimine,* and *Izy Boukir* are being shown continuously in the Graduate Center's Media/Information Center; Knoedler is showing her transcendent film *Aves: Magnificent Frigate Bird, Great Flamingo* (1973). (See "Galleries: Solo Shows.")



Andrew Ehrenworth
Distorted drawings based on reproductions of portraits of American presidents in the *The World Book Encyclopedia*; through 4/13. • Clementine, 526 W. 26th St. (212-243-5937).

Jack Featherly
Abstract paintings with a graphic sensibility; through 4/20. • Team, 527 W. 26th St. (212-279-9219).

Rochelle Feinstein
Small egg-tempera paintings of common objects found in existing environments, such as a group of items awaiting checkout at Ikea or a suitcase on a luggage carousel; through 4/20. • Ten in One, 526 W. 26th St. (212-604-9660).

Peter Fischli and David Weiss
Two new installations and three sculptures from the eighties; through 4/20. • Marks, 522 W. 22nd St. (212-243-0200).

★ Marcus Harvey
Large-scale paintings based on photographs of tabletop still lifes that the artist arranges in his studio from such relics of contemporary fast life as pizza crusts, beer cans, and cigarette butts; through 4/27. • Boone, 541 W. 24th St. (212-752-2929).

Robert Hawkins
Large-scale paintings inspired by fairy tales, Bible stories, and myths; through 4/13. • Mansion, 504 W. 22nd St. (212-645-7656).

★ Danny Hobart
A video and related photographs that show screen tests of actors hoping to be included in the artist's upcoming "cowboy" movie, which will be less a Western than an exploration of masculine sexual mythologies; through 4/13. • Gorney Bravin + Lee, 534 W. 26th St. (212-352-8372).

Nicky Hoberman
Large paintings that depict disengaged figures against softly colored backgrounds; through 4/13. • Feigen Contemporary, 535 W. 20th St. (212-929-0500).

Nancy Lorenz
Abstract paintings that evoke the Asian landscape-painting tradition; through 4/27. • Grimm, 505 W. 28th St. (212-564-7662).

Lari Pittman
Recent paintings by the Los Angeles artist that depict vignettes of land- and seascapes and domestic objects interspersed with decorative elements; through 5/4. • Gladstone, 515 W. 24th St. (212-206-9300).

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

Ugo Rondinone
A large-scale mirrored wall sculpture, painted sculptures of clowns cast in fiberglass from live models, and a lighted sign installed on the gallery's roof; through 4/20. • Marks, 523 W. 24th St. (212-243-0200).

Julian Schnabel
Large-scale portraits of girls based on a painting the artist found in a thrift store; through 4/20. • Gagosian, 555 W. 24th St. (212-741-1111).

★ Richard Serra
A selection of the artist's "Prop" sculptures dating from 1969 to 1987, works of lead or steel formed as plates, blocks, bars, and rolls; through 5/26. • Van de Weghe, 521 W. 23rd St. (212-929-6633).

★ Kate Shepherd
Monochromatic diptych paintings that depict invented interior spaces; through 4/20. • Lelong, 528 W. 26th St. (212-315-0470).

Hunt Slonem
Recent paintings of animals that reduce them to pure curves; through 4/9. • Marlborough Chelsea, 211 W. 19th St. (212-463-8634).

★ Kiki Smith/Elizabeth Murray
Recent life-size figurative sculptures that explore themes of life, death, and resurrection/Vividly colored watercolors that make references to such everyday objects as spoons, mugs, tables, and shoes. Through 4/27. • PaceWildenstein, 534 W. 25th St. (212-929-7000).

Susan Sommer
Large gestural abstract paintings made over the past seventeen years; through 4/15. • Wooster Projects, 421 W. 14th St. (646-336-1999).

★ Pat Steir
Recent abstract paintings; through 4/27. • Cheim & Read, 547 W. 25th St. (212-242-7727).

Other

★ Nancy Graves
A survey of the late artist's work focusing on the synthesis of her two- and three-dimensional concerns between 1989 and 1992, including drawings, sculptures, paintings, and continuous presentations of the films *200 Stills at 60 Frames, Goulimine,* and *Izy Boukir*, through 4/20. • CUNY Graduate Center, 365 Fifth Ave. (212-817-7170).

★ William Tucker
A survey of the British sculptor's drawings since the early eighties; through 4/6. • New York Studio School, 8 W. 8th St. (212-673-6466).

Group Shows

Madison Avenue and Vicinity

Davis & Langdale
"20th-Century British," paintings, watercolors, and drawings by Bloomsbury artists Bell, Carrington, Grant, and Lamb, and Fry, through 4/10. • 231 E. 60th St. (212-838-0333).

Shapolsky
Works by six abstract painters who worked and socialized together, among them Ilya Bolotowsky, Nassos Daphnis, and Michael Loew; through 4/27. • 152 E. 65th St. (212-452-1094).

★ Ubu
A selection of rare lithographic propaganda posters produced in Germany during the period of the early Weimar Republic, including works by Cay, Klein, Pechstein, Langenborg, Zietara, others; through 5/18. • 16 E. 78th St. (212-794-4444).

57th Street Area

★ AXA
"Thin Skin: The Fickle Nature of Bubbles, Spheres, and Inflatable Structures," works by Akakçee, Boroson, Byars, the Eameses, Eliasson, Manzoni, Neto, Warhol, others; through 4/13. • 787 Seventh Ave. (212-554-4818), Mon.-Fri. 11-6, Sat. noon-5.

SoHo and TriBeCa

★ Kagan Martos
"The Dubrow Biennial 2002," works by 35 artists in the collection of Norman Dubrow, among them Bevilacqua, Bernhardt, Elizonda, Kurland, Owens, Twitchell; through 5/4. • 515 Broadway (212-343-9293).

Chelsea

★ Cooper
"From the Observatory," works in various mediums by 35 artists—among them Albenda, D. Arbus, Guston, Levine, Matta-Clark, Thek, and Weiner—installed to create a sense of heightened awareness in a viewer; through 4/20. • 534 W. 21st St. (212-255-1105).

Indo Center
Paintings by five contemporary artists from Pakistan who draw on a wide variety of sources and traditions; through 6/29. • 530 W. 25th St. (212-462-4221).

★ Liebman Magnan
"I'm Amazed," works created from or resembling a common object, by Graves, Mellyn, Rollin & KOS, Rowland, Ruscha; through 5/4. • 552 W. 24th St. (212-255-3225).

★ Sikkema
"Keep in Touch," sculptures by Berwick, Fitzpatrick, Herrera, Hyde, Leirner, McElheny; through 4/20. • Sikkema, 530 W. 22nd St. (212-929-2262).

Photography

★ Marco Breuer
Abstract color photographs created by subjecting photographic paper to a variety of erosive elements; through 4/20. • Roth Horowitz, 160A E. 70th St. (212-717-9067).

Jed Devine
Photographs of simple everyday objects and Maine

PHOTOGRAPH COURTESY OF KNOEDLER & COMPANY.

landscapes; through 4/20. • Benrubi, 52 E. 76th St. (212-517-3766).

Francois Fonteneau
Photographs of nomadic Mongolian herdsmen taken over a ten-month period in 2000; through 4/27. • *Throckmorton, 153 E. 61st St. (212-223-1059).*

Greenberg
Vintage photographs of New York by Cronner, Grossman, Leiter, and Levinstein; images of jazz musicians taken in the fifties by Lisette Model; through 4/27. • 120 Wooster St. (212-334-0010).

★ ICP
"Rise of the Picture Press: Photographic Reportage in Illustrated Magazines, 1918–1939," approximately 130 examples of rare American and European publications, mostly from the collection of ICP; through 6/16. • "Dream Street: W. Eugene Smith's Pittsburgh Photographs," a photographic portrait of Pittsburgh created between 1955 and 1957; through 6/16. • 1133 Sixth Ave. (212-857-0045), Tues.–Thurs. 10–5, Fri. 10–8, Sat. and Sun. 10–6; $9, students and seniors $6.

David Malin
Color and black-and-white astronomical photographs revealing distant objects that cannot be seen by the human eye; through 5/25. • Houk, 745 Fifth Ave. (212-750-7070).

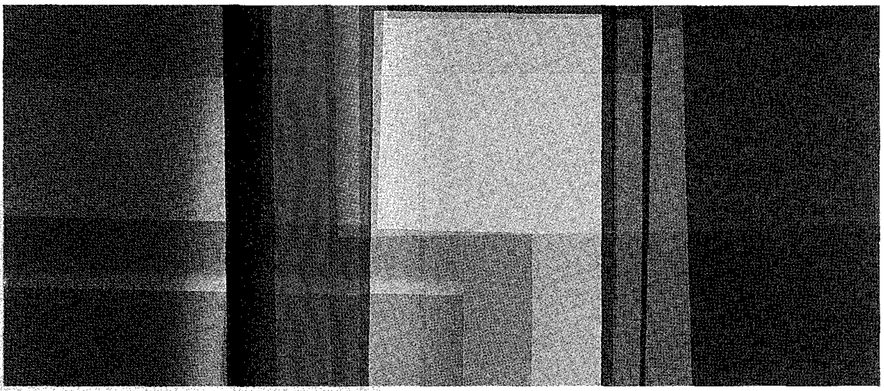
★ Richard Misrach
Recent photographs documenting the rare presence of water in the Nevada desert; through 4/27. • Mann, 210 Eleventh Ave. (212-989-7600).

Municipal Art Society
"Beyond the Box: Mid-Century Modern Architecture in Miami and New York," color photographs of fifties- and sixties-era commercial and residential buildings in both cities; through 5/8. • 457 Madison Ave. (212-935-3960).

Photography

Color Scheming

Seen in a magazine or in person, **Hanno Otten's** brilliantly hued, slightly overlapping translucent blocks of color can look more like photographs of hard-edged abstract paintings than what they really are: photograms created by projecting light through the filters of a color enlarger onto paper. Though Otten chooses his colors in advance, the chancy interactions between blocks aren't known until the paper is processed. At Janet Borden, 560 Broadway, at Prince Street; through April 20.



PHOTOGRAPH COURTESY OF JANET BORDEN.

★ Hanno Otten
Photograms of brilliant blocks of color arranged to suggest architecture; through 4/20. • Borden, 560 Broadway (212-431-0166).

John Timberlake
Dioramas depicting English landscapes montaged with simulated painted skies from archival images of British nuclear tests; through 5/12. • Artists Space, 38 Greene St. (212-226-3970).

Weegee
Photographs of New York from the forties and fifties; through 5/17. • De Lellis, 47 E. 68th St. (212-327-1482).

Museums

American Craft Museum
"Objects for Use: Handmade by Design." Functional works by 200 artists, among them Aroner, Hotchkiss, McKie, Rice, Teraki, Walden; through 4/28. • 40 W. 53rd St. (212-956-3535), daily 10–6, Thurs. 10–8 (pay what you wish 6–8); $7.50, $4 students and seniors.

American Folk Art Museum
★ "Darger: The Henry Darger Collection at the American Folk Art Museum." The museum's first presentation of 26 large-scale, rarely seen paintings, plus drawings, original manuscripts, books, and sketches from the artist's archives; through 6/23. • "American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum." Paintings, sculpture, pottery, textiles, furniture, and scrimshaw recently donated to the museum by the folk-art collector; through 6/2. • 45 W. 53rd St. (212-977-7170), Tues.–Sun. 10–6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History
"Baseball as America." A study of how the sport reflects our culture, with hundreds of artifacts borrowed from the Hall of Fame; through 8/18. • "Pearls." The first exhibition ever presented on pearls, weaving science, art, history, and literature into the story of pearl-forming mollusks; through 4/14. • "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; through 5/27. • Central Park West at 79th St. (212-769-5100); daily 10–5:45 (on Fri., Rose Center is open to 8:45 for weekly jazz concerts); $10 suggested contribution, $7.50 students and seniors, $6 children.

Asia Society and Museum
★ "The New Way of Tea." A two-part exhibition running concurrently at the Asia Society and Museum and the Japan Society, examining the contemporary Japanese tea ceremony through traditional and experimental environments, utensils, and performances; through 5/19. • "The Creative Eye: New Perspectives on Asia Society's Rockefeller Collection." Selections from the Society's renowned permanent collection; through 4/14. • "Through Afghan Eyes: A Culture in Conflict, 1987–1992." Images by Afghan photographers and cameramen documenting the closing years of Soviet rule and the gradual collapse of civil society in Afghanistan, drawn from the archives of the Afghan Media Resource Center in Peshawar, Pakistan; through 8/11. • 725 Park Ave. (212-288-6400), Tues.–Sun. 11–6 (Fri. 11–9, free admission 6–9); $7, $5 students and seniors.

Bard Graduate Center for Studies in the Decorative Arts
★"Utopia & Reality: Modernity in Sweden, 1900–1960." A survey of Swedish modernism comprising more than 200 classic works of art and design; through 6/16. • 18 W. 86th St. (212-501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts
★ "Manicurated: A Project by Judi Werthein." A site-specific, mixed-media installation that transforms the exhibition space into a fully equipped nail salon in which visitors are treated to free manicures by professional manicurists and asked to select from among ten works in the museum's permanent collection for their personalized "nail art" design; through 5/26. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. noon–9, Thurs.–Sun. noon–6; $5, $3 students and seniors, Wed. free.

Brooklyn Museum of Art
"Star Wars: The Magic of Myth." Original artwork, props, models, costumes, and characters used to create the *Star Wars* trilogy, as well as objects from *Star Wars*: Episode I, *The Phantom Menace*; 4/5–7/7. • "Jewish Life in Ancient Egypt." Ancient Aramaic papyri revealing Egyptian life during Dynasty 27 (525–402 B.C.), the period of Persian rule in Egypt and the Near East; through 5/12. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Sat. of every month), Sun. 11–6; $6, $3 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
★ "Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 9/15. • 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. noon–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Dia Center for the Arts
★ "Mapping the Studio I (Fat Chance John Cage)." A new large-scale video installation by Bruce Nauman that records the nocturnal activity in the artist's studio of his cat and an infestation of mice during the summer of 2000; through 6/16. • "Alfred Jensen: *Concordance*." Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16. • "Jorge Pardo and Gilberto Zorio: *Reverb*." The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16. • "Diana Thater: *Knots + Surfaces*." An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16. • 548 W. 22nd St. (212-989-5566), Wed.–Sun. noon–6; $6, $3 students and seniors.

Frick Collection
"Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Paintings by Degas, Manet, Picasso, and Redon; through 4/21. • 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery
★ "Seeing and Believing: The Art of Nancy Burson." A survey of more than 100 photographs and multimedia artworks by this artist known for her digitally enhanced composites focusing on the human face; through 4/20. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum
★ "Brazil: Body and Soul." A survey of artistic production in Brazil from the seventeenth century to the present; through 5/29. • ★ "Rachel Whiteread: Transient Spaces." Two new large-scale mixed media sculptures by the British artist that were cast from her new home and studio in London and embody its generic postwar architecture; through 6/5. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society
★ "The New Way of Tea." A two-part exhibition running concurrently at the Japan Society and the Asia Society and Museum, examining the contemporary Japanese tea ceremony through traditional and experimental environments, utensils, and performances;

through 5/19. • 333 E. 47th St. (212-832-1155), Tues.-Fri. 11-6, Sat. and Sun. 11-5; $5, $3 students and seniors.

Jewish Museum

"Mirroring Evil: Nazi Imagery/Recent Art." Works by thirteen contemporary artists who use Third Reich imagery to explore the nature of evil; through 6/30. • "An Artist's Response to Evil: "We Are Not the Last" by Zoran Music; through 6/30. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11-5:45; Thurs. 11-8 (Thurs. after 5, pay what you wish), Fri. 11-3, Sun. 10-5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art

★ "Tapestry in the Renaissance: Art and Magnificence." The first major loan exhibition of tapestries in the United States in 25 years and the first extensive survey of tapestry production between 1460 and 1560, featuring some 45 of the greatest tapestries of the period, as well as preparatory drawings and cartoon fragments; through 6/19. • ★ "Orazio and Artemisia Gentileschi: Father and Daughter Painters in Baroque Italy." Approximately 50 paintings by the former, a follower of Caravaggio who become court painter to England's Charles II, and 35 by his daughter, the first woman artist known to have supported herself from her work and the subject of two biographical novels and a film; through 5/12. • ★ "Surrealism: Desire Unbound." The first major survey of Surrealism in more than twenty years, featuring more than 300 paintings, sculptures, drawings, prints, photographs, and films dating from 1924 to more recent years; through 5/12. • ★ "Earthly Bodies: Irving Penn's Nudes, 1949–50." Images of voluptuous nude female torsos that the photographer, then known largely for his work for *Vogue*, made as an antidote to the artifice of fashion magazines (see Whitney Museum of American Art listing for concurrent exhibition of Penn's recent nudes); through 4/21. • ★ "Splendid Isolation: Art of Easter Island." The first American exhibition devoted to the Polynesian art of Easter Island, featuring objects dating from the thirteenth to the nineteenth centuries; through 8/4. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library

★ "Pierre Matisse and His Artists." An exhibition examining the role of the late Pierre Matisse and his former New York gallery, the Pierre Matisse Gallery, through the works of the artists he promoted between 1931 and 1989, among them Balthus, Jean Dubuffet, Loren MacIver, Joan Miró, and Georges Rouault; through 5/19. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. noon-6; $8, $6 students and seniors.

Museum for African Art

"Bamana: The Art of Existence in Mali." Sculptures, headdresses, masks, puppets, and other objects made by the Bamana people of Mali; through 7/28. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. noon-6; $5, $2.50 students, seniors, and children.

Museum of Jewish Heritage

"Lives Remembered: A *Shtetl* Through a Photographer's Eye." Sixty photographs of a pre-World War II *shtetl* that were taken by Zalman Kaplan, a Polish photographer in the Polish town of Szczuczyn; through 8/30. • 18 First Place, Battery Park City (212-968-1800), Sun.-Wed 10-5:45, Thurs. 10-8, Fri. and the eve of Jewish holidays 10-3; $7, $5 students and seniors.

Museum of Modern Art

★ "Gerhard Richter: Forty Years of Painting." The first New York retrospective of the German artist's paintings, including 188 canvases completed since 1962 that demonstrate his mastery of such genres as gestural abstraction, landscape, and portraiture; through 5/21. • ★ "Life of the City." Photographs of New York from the museum's collection and by ordinary New Yorkers and visitors, whose photographs will be rotated throughout the course of the exhibition to accommodate as many submissions as possible (submissions from the public will only be accepted in person at the museum during public hours); through 5/21. • "The Russian Avant-Garde Book, 1910–1934." The most comprehensive exhibition ever devoted to the Russian avant-garde book, featuring some 300 volumes representing all the significant artistic developments of the period, and including works by Natalia Goncharova, El Lissitzky, Kazimir Malevich, and others; through 5/21. • "Projects: Laylah Ali." A presentation of this artist's first artist's book, comprising her signature cartoon-style gouache paintings of attenuated figures; through 5/21. • "Projects 73: Olafur Eliasson—Seeing yourself sensing." An installation that transforms the windows of the museum's Garden Hall into a work of art designed to alter viewers' perceptions; through 5/21. • "Collection Highlights." A selection of modern masterpieces from the museum's permanent collection, including works by Brancusi, Cézanne, Picasso, Pollock, and others; through 5/30. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $12, $8.50 students and seniors.

Museum of the City of New York

"Brotherhood: In Strength and Sorrow—Images of the FDNY," a photographic tribute to the firefighters who lost their lives in the September 11 tragedy, featuring images from the book of the same title as well as images that have not been previously published; through 6/2. • *The Little Red Lighthouse and the Great Gray Bridge*: Illustrations by Lynd Ward." Illustrations from the 1942 children's book that were recently given to the museum; through 4/28. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology

"Red." A look at the symbolic and aesthetic power of red as demonstrated through examples of clothing, accessories, and textiles in every shade of the color, from scarlet to crimson; through 4/20. • "Latin American Fashion: Exploring Identities on the New York Runway." An exhibition showcasing the work of Carolina Herrera, Oscar de la Renta, Isabel Toledo, Narciso Rodriguez, and other Latin American designers; through 4/13. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

National Academy of Design

★ "Architects of the Academy." Watercolors, drawings, floor and site plans, and photographs by architects who were or are Academy members, among them Henry Bacon, Cass Gilbert, Nathaniel Alexander Owings, Edward Stone, and I. M. Pei; through 4/14. • "Modernism & Abstraction: Treasures From the Smithsonian American Art Museum." Works on loan from the Smithsonian by Willem De Kooning, Philip Guston, David Hockney, Ellsworth Kelly, and others; through 4/7. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10-5; $4.50-$8; students and seniors.

Neue Galerie

★ "Oskar Kokoschka: Early Portraits from Vienna and Berlin, 1909–1914." An exhibition marking the first time the Austrian Expressionist's early portraits have been shown together, including portraits of Adolf Loos, Alma Mahler, and others; through 6/10. • 1048 Fifth Ave. (212-628-6200), Fri., Sat., Mon. 11-7; Sun. 1-6; $10, $7 students and seniors.

New Museum of Contemporary Art

★ "Wim Delvoye's Cloaca." An elaborate, room-size installation that replicates the human digestive system; through 4/28. • "Marlene Dumas: Name No Names." Eighty figurative works on paper by this Amsterdam-based artist known for her frank drawings of human figures and faces; through 6/2. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 ($3 admission Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library

"Souvenirs of a Veteran Collector: The Samuel Putnam Avery Collection at the New York Public Library." Prints by Cassatt, Corot, Manet, Whistler, and others that were donated to the library in 1900 by the dealer, collector, and patron of the arts, Samuel Putnam Avery; 4/5–6/29. • "Drawings by Charles Addams: Unreal Estate." A selection of drawings by the New Yorker cartoonist, of images ranging from tantalizing conditions in Hell to less than comforting settings of Mother Goose's nursery rhymes; through 6/29. • "The Public's Treasures: Americana From the New York Public Library." Seldom-displayed books and documents from the library's collections, including a copy of the first book printed in America; through 4/27. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New York Public Library for the Performing Arts

"Capturing Nureyev: James Wyeth Paints the Dancer." More than 35 drawings and paintings of the dancer by his friend James Wyeth, and photographs and designs from the Jerome Robbins Dance Division of the New York Public Library; through 5/25. • 40 Lincoln Center Plaza (212-870-1630), Mon. and Thurs. noon-8, Tues., Wed., Fri., and Sat. noon-6; free.

New-York Historical Society

★ "The Games We Played: American Board and Table Games From the Liman Collection." More than 150 examples of board games dating from the end of the Civil War through the first decade of the twentieth century; through 1/5/03. • ★ "Ralph Fasanella's America." A retrospective of paintings by the folk artist and labor activist (1914–1997), a second-generation Italian-American who was born in New York City; through 7/14. • "Family Matters: Century-Old New York Businesses." Documents and artifacts from ten long-lived New York City firms, among them Modell's Sporting Goods, ArtKraft Strauss Sign Company, and Rambusch Decorating Studios; through 4/28. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

"The Short Century: Independence and Liberation Movements in Africa, 1945–1994." A survey of African culture through art, film, photography, graphics, architecture, music, literature, and theater, featuring works by 55 artists from 22 countries; through 5/5. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. noon-6; $5 suggested donation.

Queens Museum of Art

"In the Flow: Artists From the Living Museum." Works by artists who have worked at the Living Museum, a 40,000-square-foot art studio and gallery that provides space and support for the mentally ill and is part of the Creedmoor Psychiatric Center in Queens Village; through 7/7. • "Designing the Future: The Queens Museum of Art and the New York City Building." An exhibition chronicling the history and architecture of the New York City Building, from its inception in 1939, when it served as the city's official pavilion at the World's Fair, through the founding of the Queens Museum of Art in 1972, plus design concepts for enlarging the museum, by five finalists who entered an open competition; through 7/7. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. noon-5; $5, $2.50 students and seniors.

Whitney Museum of American Art

★ "2002 Biennial." The largest Whitney Biennial exhibition since 1981, presenting the works of 113 artists and collaborative teams within the museum and outdoors, in Central Park; through 5/26. • ★ "Dancer: 1999 Nudes by Irving Penn." An exhibition of the photographer's recent series of nudes of the dancer Alexandra Beller that is concurrent with an exhibition at the Metropolitan Museum of Art of his nudes from 1949 and 1950; through 5/12. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

★ "Jane Hammond: Back Stage—Secrets of Scene Painting." A monumental, site-specific painting that fills the back wall of the gallery with a series of overlapping vignettes that depict distinct improvisational performances and theatrical spaces; through 4/5. • "Lucky DeBellevue: Khlysty, the Owls, and the Others." An installation of the artist's humorously low-tech sculptures constructed from chenille pipe-stem cleaners; through 4/5. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's

4/3 at 10: "The House Sale." On view from 3/30. 4/8 at 10 and 4/9 at 10 and 2: "Magnificent Jewels." On view from 4/4. 4/8 at 2: "Fine European and Oriental Carpets." On view from 4/4. • 20 Rockefeller Plaza (212-636-2000).

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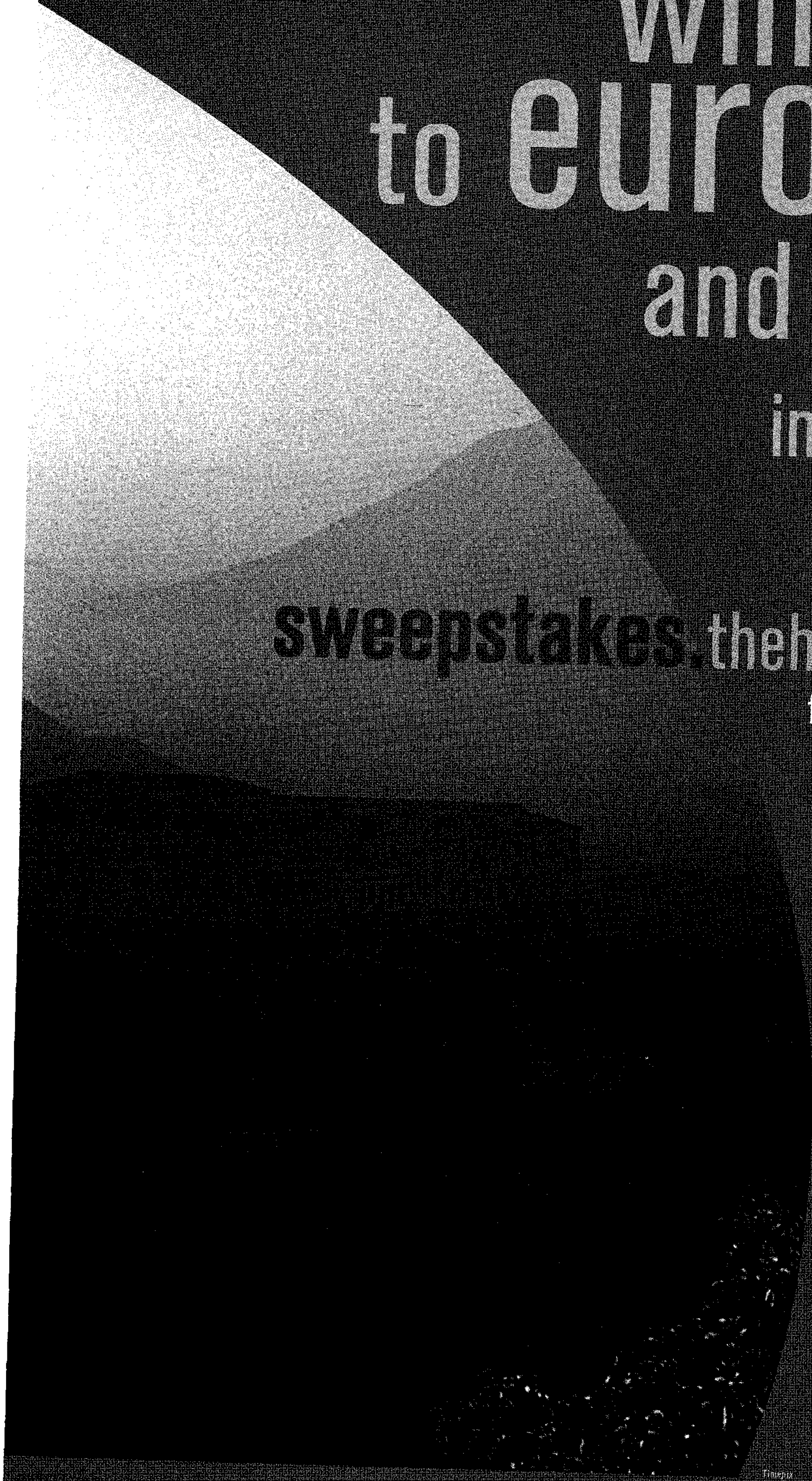

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at berchtesgaden's "eagles nest"

Timepix

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

New and Noteworthy

Alias Restaurant

A more ambitious sibling to the terrific AKA Cafe (both offshoots of 71 Clinton Fresh Food), on what's becoming a veritable Lower East Side restaurant row. There, in a dining room designed by the architect responsible for Jewel Bako, and a kitchen twice the size of AKA's, chef Scott Ehrlich has more room to experiment with dishes like fried rabbit and waffles, skate fish cakes, and, in tribute to a fading Lower East Side industry, a pickle-plate appetizer. • 76 Clinton St. (212-505-5011). (M)

★ BB Sandwich Bar

What the Doughnut Man is to doughnuts, what the Soup Nazi is to soup, what Melampo is to soppressata sandwiches, that's what Gary Thompson wants to be to cheesesteaks—not so much a didactic monomaniac as simply someone who's perfected his craft. We think he's done better than that: His unfettered kaiser-roll-take on the Philly with four-hour marinated onions and terrific housemade hot-pepper relish surpasses the classic version. • 120 W. 3rd St. (212-473-7500). (I)

Blue Fin

How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish seafood house at the W Times Square. It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-and-beet salad, a superior crab cake with celery-root salad, and his precise cooking of fish. And Gotham vet Joseph Murphy's chocolate tasting is too good to just taste. • 1567 Broadway, at 47th St. (212-918-1400). (M–E)

Blue Smoke

Danny Meyer, sultan of sophisticated dining, has transformed the former 27 Standard into a much more rough-hewn establishment with a woody barroom full of high-backed booths, a skylit dining room, recession-friendly prices, and, most significant, a pair of Missouri-made pit smokers. The menu goes whole hog, from pulled pork and hot links to baby-back and spare ribs. Meyer clearly plumbed his St. Louis childhood for specialties like toasted ravioli and Fitz's root beer. • 116 E. 27th St. (212-447-7733). (M)

Bonita

The same folks who turned a nondescript 1927 diner into Williamsburg's bustling Diner opened this cantina four blocks away, in a former Latino lunch counter that they remodeled in their trademark preservationist style (lots of tiles, low light, salvaged counter stools). The Oaxacan chef serves up cheese-dusted corn on the cob, cactus salad, chiles rellenos, and the soft tacos he made famous at Diner's staff meals. • 338 Bedford Ave., Brooklyn (718-384-9500). (I–M)

Calle Nueve

David Ruggerio has done a steakhouse, a brasserie, several fancy French restaurants, and, most recently, a sushi parlor. The man likes to keep busy. His latest project is Calle Nueve, or "Ninth Street," in the newly renovated Marylou's space. The contemporary-Mexican menu ranges from shrimp seviche with roasted cactus to smoky peanut mole with grilled quail. And, for those who miss the boozy late-night scene at Marylou's, frozen margaritas and "tequinis." • 21 West 9th St. (212-95-0600). (M)

Cipriani Dolci

At the Grand Central outpost of the international empire, there's a train track embedded beneath an inch-and-a-half-thick sheet of glass. There's also tuna tartare, beef carpaccio with the signature Cipriani sauce, Bellinis galore, a "prosciutto tower," and, as the name suggests, plenty of desserts. Plus all-day service, sandwiches and salads, and, come summer, actual air-conditioning—a rarity in that landmarked terminal. • West Balcony, Grand Central Terminal (212-973-0999). (M–E)

★ craftbar

With only three daily entrées—one fish, one meat, and one pasta—craftbar might be Tom Colicchio and chef Marco Canora's laid-back answer to those still anxiety-stricken by Craft's hands-on menu. But before you get around to Tuesday's braised pork belly, Friday's fried flounder, or Saturday's spaghetti carbonara, you'll have to navigate a mouthwatering minefield of Italian-accented appetizers and snacks including risotto balls, salumi, and expertly pressed sandwiches. • 47 E. 19th St. (212-780-0880). (M)

elmo

Three years after their snazzy remake of Leshko's, its owners have exported their Knoll chairs and retro-mod tendencies to Chelsea, where chef Kevin Reilly cooks in a style he calls "ethnic New York." That means alphabet soup with dilled chicken dumplings and smoked paprika oil, and vegetable lo mein with roasted grapefruit and cashews. That painting above the bar happens to be Ross Bleckner's first commission in a decade. • 156 Seventh Ave., nr. 19th St. (212-337-8000). (M)

Fiamma

This ultrasleek SoHo triplex equipped with two bars and a glass elevator shuttling between them is Stephen Hanson's bid for SoHo stardom. He's enlisted chef Michael White, a veteran of high-profile kitchens in Chicago and Emilia-Romagna, to mastermind a multiregional modern Italian menu of dishes like pan-roasted sea scallops with crispy artichokes, garganelli with prosciutto ragù, and sheep's-milk-ricotta beignets. • 206 Spring St. (212-653-0100). (E)

★ Hadom

The excellent hummus, homemade pita, plus a complementary table full of condiments at this terrific Middle Eastern-Israeli restaurant is a meal in itself. But save yourself for some of the dozen or so other salads and specialties like malawach, the warm, buttery, multilayered fried flatbread; and shakshuksa, poached eggs in a heavenly tomato stew. Weekends the kitchen puts out first-rate renditions of Shabbat dishes like cholent and jachnun. • 137 7th Ave. S. (212-206-7374). (I–M)

★ The Harrison

With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

Jean-Luc

Ed "Jean-Luc" Kleefield aspired to bring downtown uptown, and he started out by recruiting former Raoul's chef Eric Le Dily, whose menu supplements standards like steak au poivre and lobster bisque with such newfangled notions as bison carpaccio and crab-crusted Chilean sea bass. The room is equally eclectic, mixing brick-red velvet banquettes and Biedermeier chairs with second-century mosaics. Bar menu, too. • 507 Columbus Ave., near 84th St. (212-712-1700). (M–E)

Kai

Downstairs is the Ito En retail shop; upstairs, an elegant restaurant serving food inspired by *kaiseki*, the Japanese meal served after a tea ceremony. And most of the dishes on the à la carte lunch menu and the four-level prix fixe dinner menus ($55 to $110) are flavored with the key ingredient: striped bass roasted with tea leaves, green-tea noodles with tofu, and lobster-salmon-and-grapefruit salad with green-tea vinaigrette. • 822 Madison Ave., at 69th St. (212-988-7277). (E)

★ La Brunette

Williamsburg is overrun with cute little bistros, and this one stands out from the pack with its professional service, an ambience that doesn't strain itself trying to be hip, and a menu that melds Caribbean seasonings and ingredients with French technique. Scotch-bonnet peppers make their fiery presence felt in avocado-and-oxtail terrine, red-snapper tartare, and coq au vin served over a dense mound of mashed plantains. • 300 N. 6th St., Brooklyn (718-384-5800). (I–M)

★ Marseille

Named for the gritty, industrial port city, this Hell's Kitchen kitchen imbues the Film Center Building with a Casablanca-era French-Moroccan feel, replete with tile floor and zinc bar, but no piano. Chef Alex Ureña, late of Blue Hill, traverses the Mediterranean for stuffed zucchini blossoms, mussel bruschetta, rock-shrimp falafel, and the inevitable bouillabaisse. • 630 Ninth Ave., at 44th St. (212-333-3410). (M)

Meet

With a name that plays on its increasingly trendy location, this onetime meat locker is now inhabited by a D.J. booth, an illuminated catwalk, ostrich-leather banquettes, coconut-wood tables, and, according to consulting master Tin Sun, fine feng shui. Plus a menu that hits all the right contemporary notes, from brandade ravioli to walnut-crusted rack of lamb. Next door, Meet Café features panini, crostini, and pizzette. • 71-73 Gansevoort St. (212-242-0990). (M–E)

★ Nam

Nam, with its pale-lemon-and-celadon walls and its illuminated bamboo poles, is a pristine haven just north of the eerie lights of ground zero. Sample wonderful bo bia (soft rice-paper rolls filled with jícama, shrimp, and sweet sausage), luscious shrimp-chicken-and-bean-sprout-filled coconut crêpes, and street-food-inspired thit nuong cuon (lemongrass-beef-and-sesame rice-paper rolls), all lovingly prepared by a trio of talented

OPENINGS

Chateau

Remember Moomba? The nightlife impresarios who've taken over Leo's lamented haunt undoubtedly hope that they've also inherited some of its celebrity appeal, which must account for the VIP bathroom. To fuel the frenzy, there's tapas, and to go with the chalet theme, custom-made tables with built-in fondue pots. • 133 Seventh Ave. So. (212-337-0777). (M)

Osteria del Sole

On what might be one of the West Village's prettiest corners, the late EQ has quietly morphed into this lively trattoria, with a moderately priced menu of traditional Italian fare and a boisterous Italian clientele that laps it up. Until the liquor license arrives, the busboys will happily fetch a bottle for you from the local liquor store (as long as you pay up front). • 267 W. 4th St. (212-620-6840). (M)

Vietnamese cooks. • 110 Reade St. (212-267-1777). (I–M)

Nong
Seemingly overnight, the Asian-influenced Aleutia morphed into the all-Asian (mostly Thai and Japanese) Nong, and a chef who used to work at Ruby Foo's came in to consult on the spicy new menu. Choose from wok plates (chicken fried rice), large plates (cracked lobster with avocado), and bento-box lunches full of rolls, dumplings, and stir-fries. • 220 Park Ave. So., at 18th St. (212-529-3111). (M)

NYC
Where there once was Greenwich Cafe, there is now ivory wainscoting, country-quaint cabinets, and—most impressively—Herb Wilson, formerly of Bambou and Jack's Fifth, running the kitchen. Wilson's penchant for Greenmarket-inspired ingredients crops up in a harvest of vegetable sides, from roasted carrots with vanilla butter to pepper-and-mint slaw. And for those insatiable comfort foodies, burgers, steaks, and doughnuts. • 75 Greenwich Ave. (212-366-6004). (M)

Olica
The sleek space that was formerly L'Actuel has reopened with a rejiggered menu and a new design incorporating sheer fabrics, earth tones, and light fixtures made from New Mexican twigs. Happily, L'Actuel's tart flambée is still available in all its bacony glory, and so are some signature dishes from the owners' first restaurant, the late Destinée, which closed after a fire. • 145 E. 50th St. (212-583-0001). (M–E)

ONY
This casual Japanese canteen comes to us via the owners of Menchanko-Tei, the noodle-shop chainlet. Only here, the name stands for "Original Noodle for You," and the focus is on customized ramen. Choose your broth and your toppings, and slurp. Or if that takes too much effort, go with one of the chef's specials, like kimchi menchanko, udon or soba noodles, fried calamari rolls, or Japanese-style fried free-range chicken. • 357 Sixth Ave. (212-414-8429). (I–M)

★ Papillon
Former Atlas chef Paul Liebrandt, the Ornette Coleman of free cuisine, has resurfaced downtown, determined to thrill us with a budget-minded $45 prix fixe and no caviar, no truffles, and only one foie gras dish, in which the ubiquitous goose liver is pickled and crowned with écume de mer. • 575 Hudson St. (646-638-2900). (M–E)

Rochjin Asian Noodle
Just what the NYU neighborhood needed: an alcohol-and-smoke-free zone open till 2 A.M. where students and other frazzled East Villagers can restore themselves with fresh ginger and lemongrass juices, and an assortment of noodle soups featuring Thai fish balls made by Yang's godmother, his chef and partner, who pulverizes yellowtail snapper with hot and cold water and abstains from MSG, filler, and flour. • 92 Third Ave. (212-614-7294). (I–M)

Rouge
After dabbling in sushi and habanero sauce, David Ruggerio has returned to his classic French roots. At Rouge, the one-man restaurant-hatching machine is back at the stove, reprising the type of cooking he earned a reputation for at La Caravelle and Le Chantilly. Unlike at those high-flying kitchens, though, Ruggerio will keep à la carte entrées like braised breast of veal and roasted skate with red cabbage and mustard sauce below $20. • 135 E. 62nd St. (212-207-4601). (M)

Royal
If Chairman Mao were still laughing, he'd giggle to know there's a slicked-up tablecloth joint on Mott Street touting a "provincial" menu of his favorite dishes. Most everything's larded with torrid red and green peppers to pick out and set aside in hopes of survival . . . absolutely delicious. And the Hong Kong salt-baked squid are amazing, too. • 1 Mott St. (212-964-9650). (M)

Find a restaurant. Search listings by cuisine, neighborhood, or price.

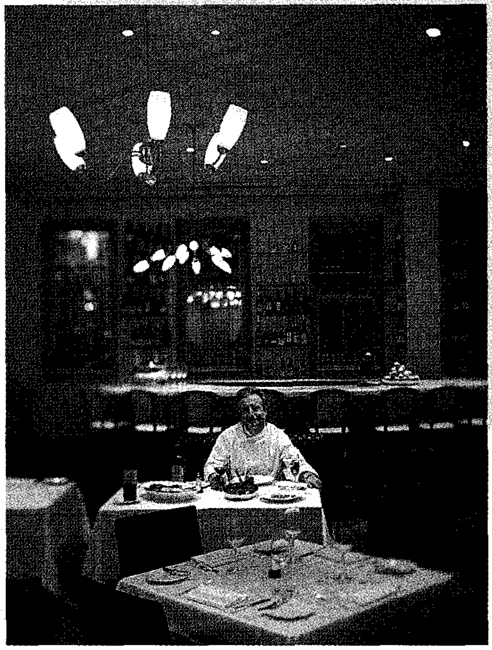
Si Si
Chicama chef Douglas Rodriguez gains a Fifth Avenue foothold in the basement of Trump Tower, where he hopes to lure tourists and shoppers with tapas like foie gras flan, coconut-chicken salad, and a roster of rice dishes incorporating everything from crab and scallops to veal and fava beans. • 725 Fifth Ave., at 57th St. (212-751-3573). (M)

@SQC
At Avenue, Scott Campbell reacquainted New Yorkers with the often overlooked pleasures of brunch, and now he's brought his rich repertoire of soufflé pancakes, scallion-and-Montrachet scrambled eggs, and pudding-thick hot chocolate thirteen blocks south. Later in the day, there's fragrant stuffed chicken, and an apple tart with caramel and ice cream in three acts that's wondrously good. Ditto frites in parchment. • 270 Columbus Ave., near 72nd St. (212-579-0100). (M)

Opening

A Bird in the Hand

Despite a recent stumble or two—the short-lived Colina at ABC Carpet & Home, his pre-opening defection from Berkeley Bar and Grill—Jonathan Waxman hasn't exhausted the devotion of his fans. Far from it: The memory of his mid-eighties chicken and French fries at Jams should be enough to keep the dining room of his new **Washington Park** booked for weeks. A veteran of Chez Panisse and an opening chef at Michael's in Santa Monica, Waxman belongs to the pantheon of those who revolutionized American cooking. And after more than a decade of consulting, he's finally settled down in a kitchen of his own, where, starting April 2, he'll reprise signatures like red-pepper pancakes with wild smoked salmon and grilled pork tenderloin marinated in brown-sugar brine. (And, yes, chicken.) His fritto misto "River Cafe"—a daily changing, Ligurian-style fish fry—is an homage to the London restaurant of that name, not the Brooklyn one. With a $45 three-course prix fixe menu, an $85 five-course wine-pairing menu, and whimsical à la carte selections like foie gras tacos and caviar-laced Belon stews, this time around might just be a walk in the Park. (24 Fifth Avenue; 212-529-4400.) R.R.



Suba
With an offbeat menu that melds Spanish and Latin-American flavors, and an aquatic motif involving a pool and an illuminated moat, this Lower East Side restaurant and lounge aspires to make something of a splash. Chef Stéphane Buchholzer goes with the flow, serving a selection of $3 tapas and bigger plates of roasted vegetables with fig jam and saffron crackers, and Cornish hen with steamed mussels and rice croquettes. • 109 Ludlow St. (212-982-5714). (M)

★ Superfine
Local artwork, the occasional live band, a bi-level bar, and an orange-felted pool table draw as much of a neighborhood crowd as chef Laura Taylor's seasonal, Mediterranean-inspired menu, which changes daily and features fresh fish, savory house-made sausage, perfectly cooked vegetables, and entrée-size salads. Green chiles imported from New Mexico give Sunday brunch a delectable southwestern spin. • 126 Front St., Brooklyn (718-243-9005). (M) ($)

TanDa
Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba, and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding significance of lounges and D.J.'s eluded him, but it's a safe bet that the owners of TanDa won't make the same mistake. • 331 Park Avenue S. (212-253-8400). (M–E)

★ Théo
From Jonathan Morr of BondSt, Republic, and APT fame comes this bistro and lounge, carved out of an unoccupied corner of the gargantuan UPS building in West SoHo. The menu dips into international comfort-food territory with dishes like crab cocktail with avocado salad, veal osso buco with mushroom risotto, and fish stew with pastis and garlic crostini. • 325 Spring St. (212-414-1344). (M)

Tournesol
Rather than follow the example of countless Brooklyn-bound restaurateurs before him, Pascal Escriout, the former maître d' at Artisanal and a neighborhood resident, opted to plug the steak-frites gap in his own backyard. The apparently famished neighborhood fills the 40-seat premises for gently priced fish soup, mussels, homemade foie gras terrine, and plats du jour like cassoulet and coq au vin. • 50-12 Vernon Blvd., Queens (718-472-4355). (M) ($)

Manhattan

Lower New York

★ Alfanoose
This spotless falafel joint makes the best—and neatest—falafel sandwich in town. Co-owner Mouhamad Shami meticulously rolls his expertly seasoned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern appetizers as well as superb lamb or vegetarian kibbeh. • 150 Fulton St. (212-528-4669). (I)

PHOTOGRAPH BY KENNETH CHEN.

★ Aquagrill
Ever since we tasted chef-owner Jeremy Marshall's inspired falafel-crusted salmon, a naked pink fillet has been tough to swallow. But despite the high level of cooking, an offbeat and well-priced wine list, and unexpected grace notes like a welcoming *amuse-bouche* and complementary petits fours, it's still a rollicking neighborhood spot, where you can park yourself at the lively bar and watch the dexterous oyster shucker in action. • 210 Spring St. (212-274-0505). (M–E)

★ Chanterelle
The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. No music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are eating—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger, and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St., at Hudson St. (212-966-6960). (E)

★ Danube
David Bouley's outrageous, lacquered, velvet-swathed little dining room is beautiful, fun, funny, and romantic. And, via his chef de cuisine, Mario Lohninger, the bone-marrow dumplings, the Tyrolean wine soup, the braised beef cheeks, and even the Wiener schnitzel manage to be Austro-Hungarian but not too. The $21 lunch is a fabulous undiscovered deal. • 30 Hudson St. (212-791-3771). (E)

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

NL
NL claims to be the first Dutch restaurant to open in Manhattan since Peter Stuyvesant's time. This may or may not be true, but given the tepid reputation Dutch food has developed over the past 350 years, NL is a minor revelation. The tiny storefront space looks like some clean, modernist precinct of Amsterdam itself. The food's equally well packaged, especially an exotic hare stew, and the herring tartare. • 169 Sullivan St. (212-387-8801). (M)

★ Nobu
There is not another experience like it in town. Nobu Matsuhisa is a chef of such wondrous originality that nothing on his menu is merely as it reads. Each dish reinvents your definition of what it should taste like. Teensy oysters make your eyes pop. Bonito soothes the throat like sable. Seaweed sparkles. The fake trees aren't necessary. Two bites and you're in Eden. • 105 Hudson St. (212-219-0500). (M–E)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M–E) AE only

★ Peasant
Peasant is exactly right. From its stunningly backlit brick-walled kitchen that features only open-fire cooking to its incredibly appealing Tuscan menu, chef-owner Frank De Carlo has reason to bust his buttons every night, and you have reason to undo a couple of yours. And thanks to the recent soundproofing, you no longer need to shout to get your share of impeccably al dente pastas, and meltingly tender osso buco. • 194 Elizabeth St. (212-965-9511). (M)

Below 14th Street, East

★ Banjara
In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are cliché-free. And chef Tuhin Dutta's unusual dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian potpie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. (212-477-5956). (M)

★ Five Points
Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is bold and passionate. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Joe's Pub
Joe's Pub has always served food, but what's come out of the kitchen has tended to take a backseat to what's onstage. Not anymore. Making an extracurricular field trip from her own nearby kitchen, Il Bagatto, consultant Beatrice Tosti has whipped Joe's kitchen crew into an al dente frenzy. Garlicky tomato crostini, beer-battered frittino misto, and sensational pastas like asparagus tortelloni and spaghetti alla chitarra are all show stealers. Plus there's a recently opened sidewalk café. • 425 Lafayette St. (212-539-8778). (M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

Patio Dining
Sara Jenkins, late of Il Buco and I Coppi, took over the range at this tiny closet of an East Village restaurant formerly known as Mugsy's Chow Chow. Rebelling against years of strictly Italian cooking, she changes her menu daily, forging her own seasonally inspired identity with dishes like cauliflower soup, spring rabbit stew, and pan-seared duck breast with fennel three ways (roasted, shaved, and pollen-dusted). • 31 Second Ave. (212-460-9171). (I–M)

Tarallucci e Vino
When Pepi di Giacomo and Luca di Pietro converted the East Village bakery that used to be Alcazar into Tarallucci e Vino, they added a cozily rustic seating area and an excellent Italian-sandwich menu. But until the liquor license arrives, don't expect to find the namesake vino or tarallucci, the savory semolina cookies that accompany wine. Instead, sample an iced espresso, vigorously shaken in authentic Italian fashion. • 163 First Ave. (212-388-1190). (I) ($)

Below 14th Street, West

★ A Salt & Battery
The folks from Tea & Sympathy have expanded their British empire with a fish-and-chips shop that literally reeks of authenticity. Aside from the main attraction, properly wrapped in British newspaper, there are mushy peas, pickled onions, and the improbably edible deep-fried Mars Bars, all deftly executed by a wise-cracking fry chef who used to cook in the British Merchant Navy, and then, judging by his hoop earrings, pantaloons, and Errol Flynn beard, must have turned pirate. • 112 Greenwich Ave. (212-691-2713). (I–M)

Alfama
The family-reunion feel of the welcome you receive when you set foot inside this cozy corner of Portugal in the Village sets the mood. And chef Carmen Santos, a onetime fado singer, seals the deal with authentic dishes like a luscious seafood mariscada, codfish soufflé, and an oddly delicious shellfish bread pudding with tiger prawns. Bonus points for an interesting Portuguese wine list and live fado music on Wednesdays. • 551 Hudson St. (212-645-2500). (M–E)

★ Blue Hill
Despite some culinary trendiness (to wit: a delicious asparagus soup with Parmesan froth), the atmosphere couldn't be more congenial. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M–E)

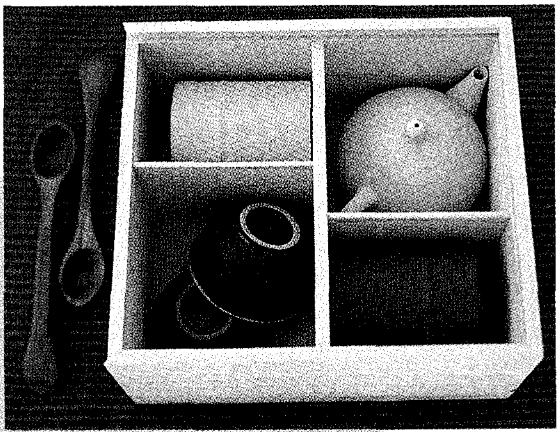
Burrito Loco
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb, another with a chipotle-spiked tomatillo salsa, and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

★ Chow Bar
Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Lupa
We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's

Opening

Two for Tea



For almost four years, West Chelsea gallery-goers have taken post-abstraction refuge at the serene Wild Lily Tea Room, an oasis of oolongs and Darjeelings. Now owner Ines Sun and architect David Hu have collaborated once again, in an equally remote part of town. But at **Wild Lily Tea Market**, a prototype for what Sun hopes will be a chain of tearooms, she offers Alphabet City sippers a less expensive selection of senchas, lapsang souchongs, and caffeine-free herbal tisanes, all quirkily described on the menu. To nibble, there are sweet and savory snacks like Chinese steamed buns and Japanese wheat cakes. And besides selling leaves by the ounce, Sun has accumulated a line of stylish products made both *for* tea (like the travel kit, pictured above) and from it, like green-tea soap, business cards, and odor-fighting insoles for your shoes. (545 East 12th Street; 212-598-9097.)

PHOTOGRAPH BY KENNETH CHEN.

almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

★ Midway
Bill Shutz's cooking is an unfussy antidote to the excesses of Bull Market Manhattan. Potentially clunky dishes like hanger steak and pork tenderloin emerge from his kitchen looking sleek and economical like stylish VW Bug versions of the original. Take the photo of Kate Moss off the wall, and you could say the same thing for the space, which looks like a cross between a neighborhood bar and some high-tech, Scandinavian airport lounge. • 145 Charles St. (212-352-1118). (M)

★ Pearl Oyster Bar
Milos may have a fish display as big as this joint's entire counter, but nothing can match this kitchen's preparatory skills. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

Tio Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I-M)

Villa Mosconi
Traditional Northern Italian home cooking in the heart of Greenwich Village. A year-round backyard garden is available for private parties. • 69 MacDougal St. (212-673-0390). (M)

14th–42nd Streets, East Side

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting suckling pig from a lean-to in Union Square, and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M-E)

★ Cosette
Everything about this humble 30-seat restaurant is unswervingly Gallic, from the Côtes du Rhône table red to the menu (a Gruyère-crusted brandade de morue, rich onion soup, flaky pissaladière, steak-frites). Everything, that is, except for the host's friendly manner and the West African chef. Cosette is exactly what every neighborhood should be lucky enough to have: an affordable French bistro with consistently well-executed food and a comfortable, low-key atmosphere. • 163 E. 33rd St. (212-889-5489). (M)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave., at 51st St. (582-8244). (I-M)

Plate 347
We can imagine the astonished passerby's reaction: There's steak-frites in them thar hills, otherwise known as the bistro-deprived no-man's-land between Stuyvesant Square and Kips Bay. It's just what the neighborhood needed: mussels, warm goat-cheese salad, braised lamb shank, and an estimable bleu cheese burger. Bonus points: superfriendly service and a nice-sized garden. • 347 Second Ave., nr. 20th St. (212-388-0526). (I-M)

★ Union Pacific
A dramatic otherworldly rain-forest setting is a fitting stage for wunderkind turned matinee idol Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. In less capable hands, mad delusions; in DiSpirito's, pure genius. • 111 E. 22nd St. (212-995-8500). (E)

14th–42nd Streets, West Side

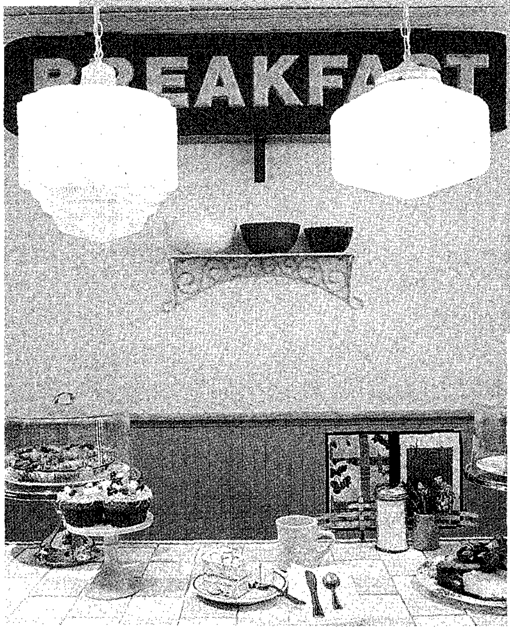
Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M-E)

★ AZ
If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon–smoked quail with scallion pancakes, for starters. • 21 W. 17th St. (212-691-8888). (E)

Opening

Kitchen Renovation

Years before comfort food was such a hot-button issue among feisty critics (is macaroni and cheese dumb-guy food or America's greatest culinary achievement?), Kitchenette was quietly turning out delicious outsize portions of the stuff to a grateful TriBeCa neighborhood. With the opening of a new upper Amsterdam Avenue branch, **Kitchenette Uptown**, score one for the comfort-food clique. The much roomier 2,200-square-foot space next door to Max SoHa might be a reason for the owners to reconsider the "ette" part of the name. But the nearly identical menu and the country-kitchen décor are as small-town quaint as ever. There are peach pancakes, salmon-croquette sandwiches, blue-plate specials, an expanded dinner menu, homemade pie, and, as the sign above the café-side counter says, breakfast, served all day. (1272 Amsterdam Avenue, near 123rd Street; 212-531-7600.)



★ City Bakery
Heavenly tarts, perfectly textured cookies and brownies, luscious lemonades, ultra-thick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the checkout counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata, and the only salad bar we obsess over, plus a breakfast and lunch counter with its own separate menu, and a habit-forming weekend brunch. • 3 W. 18th St. (212-366-1414). (I-M)

★ Ilo
Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef–owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

★ Lotus
Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitschiness keeps it warm. Nice-guy owners keep it friendly. And chef Richard Farnabe keeps you well-fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M-E)

★ Maroons
Ooooh, baby! Do they got attitude. But ooooh, baby! Do they got fried chicken and ribs to die for, pepperpot soup worth slurping all over your tie, the only fried green tomatoes to ever convince a Yankee why they're worth craving, the most potent, puckering margarita in town, and a red-velvet cake that provides a sugar rush so intense you shouldn't leave the place unescorted. • 244 W. 16th St. (212-206-8640). (M)

Radius
Miso-glazed, sesame-crusted salmon; beef satay; a New Haven–style clam pizza; lasagna Bolognese; and paella are only a few of the global offerings at this modern, minimalist midtown restaurant, plus there's rotating sushi on a stainless-steel conveyor. • 111 West 38th St. (212-869-1818). (I-M)

Slate
Even if pool isn't your game, you might be willing to brave this hall's not exactly tony crowd, giant TVs, and techno throb—not to mention big guys wielding big sticks—for a crack at some delectable comfort food. The big cheese-and-mushroom-stuffed burger alone is worth crossing this cultural divide, and the chewy rare hanger steak is remark-

PHOTOGRAPH BY PATRIK RYTIKANGAS.

able. • 54 West 21st St. (212-989-0096). (M)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Avra
Just as they are uptown at sister restaurant Trata, Fulton Street–fresh whole fish are priced by the pound and described on the menu like wines. Barbounia, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

★ D'Artagnan, The Rotisserie
After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I–M)

★ Fresco
A family restaurant thriving on Arthur Avenue in the Bronx one can understand. But in midtown? Yet the Scotto clan strolls around the dining room, cajoling, nudging, hugging, as if you'd shown up at their house for leftovers the day after Thanksgiving. For them, Fresco is one big welcome mat. Doesn't matter that the pizza is to die for, the lasagna superb; and if you like liver, you may never want to leave. • 34 E. 52nd St. (212-935-3434). (M–E)

★ Michael Jordan's The Steak House N.Y.C.
If you're looking for him, he ain't there. But if you've come for great beef, that's another story. A better slab of New York strip sirloin would be hard to find, no matter which train you board downstairs. And you're surrounded by the spectacular restoration. It's almost as exciting as sitting courtside. • 23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (E)

Monkey Bar
Many talented chefs have made their way through this kitchen, which, in its latest incarnation under new executive chef David Walzog, is looking back to its all-American roots with entrées like butter-poached Maine lobster, New York strip steak, and seasonal sides like sweet corn succotash and sugar snap peas. David Rockwell's swanky design and the monkey-muraled bar remain unchanged—plush in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Montebello
Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

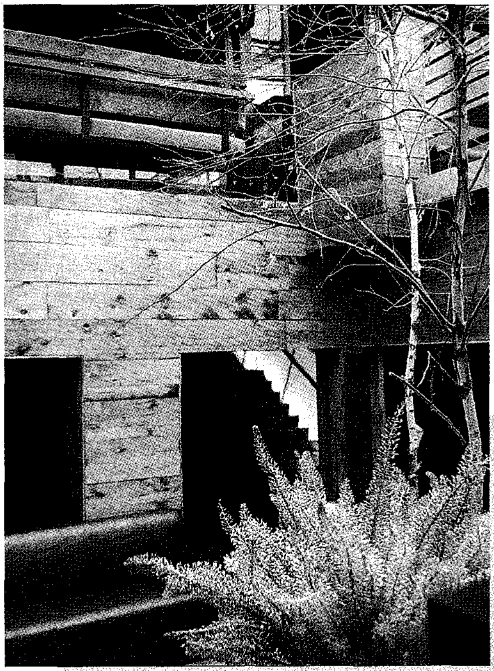
★ Oceana
You might call Rick Moonen a conservationist. He'll serve up dynamite renditions of swordfish and Chilean sea bass, then whisk them off the menu the moment the species nears extinction. But luckily, it's not so much about the raw materials as about his unique seasonings and flavor compositions: lobster ravioli in a tomato-basil broth, for instance. Or "everything" crusted tuna steak, inspired by the bagel. • 55 E. 54th St. (212-759-5941). (E)

One 51
A twenties opera house turned twenty-first-century nightclub, with weekly theme nights like Latin Tuesdays. And should all that dancing make you hungry, the kitchen offers polyglot-American tapas and prix-fixe dinners, incorporating global flavors in everything from "semi-sushi" salmon with wasabi cream and ginger, to slow-roasted duck breast with cantaloupe glaze and polenta. • 151 E. 50th St. (212-753-1144). (M–E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a salad with braised mango), foie gras (with beet sorbet), and roasted Colorado rack of lamb. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)



★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopine, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

★ Beacon
The gimmick here is cooking over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even oysters. The house-baked breads are exceptional. And in an age of designer martinis and so-so cosmos, the classic cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

Da Rosina
Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking

Opening

Timber Land

What do you get when you mix chefs who worked for Jean-Louis Palladin and Jean-Georges Vongerichten, bartenders and managers from Bungalow 8 and BondSt, and a rustic design that borrows the tree motif from the Park? Apparently, as of April 3, you get **Industry (food)**, a new restaurant that adopts the same parenthetical affectation employed by (The Mercer) Kitchen, where its co-owners met. They've revamped the old Coup space with enough wood to rankle an Earth First!-er: chestnut logs, pine barnwood, and a pair of birch trees growing through the atrium's copper-topped bar. Chef Marco Morillo's French-American menu pays tribute to Palladin, his late mentor, in dishes like cast-iron-grilled skate wing, pea soup with cockles, and braised Kentucky short ribs with bone-marrow flan (entrées, $13 to $19). (509 East 6th Street; 212-777-5920.)

PHOTOGRAPH BY PATRIK RYTIKANGAS.

Ask Gael

What do the food couturiers have for us now?

We passionate foodistes *do* make a fuss about what we eat. In this case, Bill Devin, a New Jersey expat happily transplanted to Tarragona, an ancient city south of Barcelona, is waxing poetic about his luscious Moscatel wine vinegar (I'm sold, finding it amazingly smooth and not too sweet). "I was sick of balsamic this and balsamic that," he says. So he challenged university oenologists to create a sweet wine vinegar for **Unió**, whose elegant olive oil he was already shipping to New York, along with hand-filleted skin-on anchovies and Cal Valls' fire-roasted piquillo peppers. Thrilled to learn we share an addiction to tuna, Devin warns that silken bonito belly tinned by **Ortiz** will spoil me forever. Indeed, the lush ventresca is as wickedly rich as foie gras, not that I don't appreciate the more sedate line-caught albacore the company packs into jars. "Lay a few of those artisanal anchovy fillets on top," Devin urges. (Available east and west, at Fairway and Citarella on Broadway and Ideal Cheese and Pisacane Midtown on First Avenue.)

UNIÓ
Extra Virgin Olive Oil
Moscatel
CONSERVAS ORTIZ El Velero
PRODUCTO ARTESANO
Piquillo
ORTIZ

crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ 44 & X Hell's Kitchen

John Tesar's inspired New American cooking packs this handsome room nightly with Hell's Kitchen locals and clued-in theatergoers, happy to find good food and friendly service this far west. After feeding Wall Street warriors at Vine, Tesar's traded some of his fancier flourishes for a renewed focus on dishes like rich mac-and-cheese, crispy buttermilk fried chicken and chive waffles, and meat loaf swathed in tomato sauce. • 622 Tenth Ave., at 44th St. (212-977-1170). (M–E)

Heartland Brewery & Chop House

With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab-stuffed ravioli—not to mention a superb artisanal-cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M–E)

Martini's

Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Oona's Restaurant & Bar

Casual, contemporary American fare in an up-and-coming neighborhood. Creative renditions of seared red snapper, ginger-glazed with bok choy and pickled beets; breast of duck with butternut squash and duck confit; and pizza garnished with figs, mascarpone, and prosciutto. Plus apple martinis and sidewalk dining, weather permitting. • 891 Eighth Ave. at 53rd St. (212-956-6000). (M)

Osteria del Circo

This place is always buzzing, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of a menu of faithfully reproduced classics such as fritto misto di mare interspersed with neo-Italian dishes like roasted scallops wrapped in pancetta, and everything vetted for Italian-ness by the doyenne of the family, Egidiana Maccioni. • 120 W. 55th St. (212-265-3636). (E)

Pierre au Tunnel

Traditional French cuisine, served in thoroughly charming and comfortable surroundings. • 250 W. 47th St. (212-575-1220). (M)

Pig and Whistle

A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). Also, 922 Third Ave., nr. 55th St. (688-4646). (M)

★ Rinconcito Peruano

The seviche at this Peruvian Hell's Kitchen hole-in-the-wall is sublime: tidbits of sea bass, whole shrimp, and squid in an expert lime-juice marinade redolent of garlic, ginger, red onion, cilantro, and pepper. And the caliber of the seviche augurs well for the rest of the menu, which shrinks considerably during the week. (Go on Saturday.) Don't leave without ordering something yellow—one of those national specialties suffused with spicy, marigold-yellow aji pepper sauce. • 803 Ninth Avenue, at 53rd Street (212-333-5685). (I) ($)

St. Andrews

In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

★ Town

A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M–E)

Zanzibar

The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Brasserie 8 1/2

At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue-green one) is better. • 9 W. 57th St. (212-829-0812). (M–E)

Dawat

You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. • 210 E. 58th St. (212-355-7555). (M)

★ Felidia

In between writing cookbooks and taping segments of her TV show, Lidia Bastianich, the matriarch of the clan responsible in part for Lupa, Esca, and Becco, oversees this elegant bastion of Italian cooking. But chef Fortunato Nicotra deserves credit: Sauces are lighter, pastas still wonderful, and entrees get deftly tweaked. The wine list always impresses, and olive oil connoisseurs can spring for a $7 tasting. • 243 E. 58th St. (212-758-1479). (E)

The Manhattan Ocean Club

Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

ONEc.p.s.

Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ Shelly's New York

The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M–E)

Tao Asian Bistro

The team behind Rue 57 has transformed the old Palace movie house into a place where the indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, $10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace. • 42 E. 58th St. (212-888-2288). (M)

Above 60th Street, East Side

The Boathouse in Central Park

Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd

PHOTOGRAPH BY CARINA SALVI.

St. and Park Drive N. (212-517-2233). (M–E)

★ Cello
Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crème brûleé that must have the Häagen-Dazs people turning like dervishes. • 53 E. 77th St. (212-517-1200). (E)

★ Fred's at Barneys New York
Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so here. The menu's an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). The airy new ninth-floor location features a serpentine granite bar, leather chairs, and, unlike the old subterranean space, windows. • 660 Madison Ave., nr. 61st St. (212-833-2200). (M–E)

Lure Restaurant & Lounge
Chef and Hampton native Nick Bocchimuzzo gets his seafood straight from the source—Gosman's Fish Market in Montauk—at this offshoot of Bridgehampton's Lure at the Independent. But his menu aims higher than its laid-back Hamptons kin and includes a six-course, $60 tasting menu and dishes like seared diver scallops with a morel crust and wild striped bass with wilted red chard. • 33 East 60th St. (212-319-3800). (E)

Maine Lobster Seafood Restaurant
For a chunk of land surrounded by water, Manhattan surprisingly isn't known for its casual American seafood, the type of salt-water-scented fare that defines New England dining. Maine Lobster hopes to change all that with its across-the-board seafood menu of stone crabs, "very crabby" crab cakes, lobster rolls, pan-seared scallops, and steamed lobster. • 1631 Second Ave., nr. 85th St. (212-327-4800). (M)

Malena Ristorante
There's no shortage of casual, affordable Italian restaurants on the Upper East Side's Second Avenue, but this one covers all the bases with ease, from carpaccio of beef to linguini with clams to veal chops Valdostana. Try the three-course prix fixe lunch for $10.95. • 1561 Second Ave., nr. 81st St. (212-988-3805). (M)

Mo's Caribbean Bar and Mexican Grill
Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV beach party vibe serves Caribbean and Mexican-American fare like jerk chicken burritos, enchiladas, and fajitas—all in a dining room with real palm trees. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

Pamir
Worth a trip for the coziness of tribal carpets, the hanging copper and saddle bags, the warm welcome, and the luscious ravioli-like aushak under a mantle of yogurt and savory meat sauce. Satiny eggplant and pumpkin are similarly draped. Chunks of juicy lamb shore up the pistachio-and-almond-tossed pilaf (called palaw). And the baklava (baghlawa) is chewy and not too sweet. • 1437 Second Ave., nr. 74th St. (212-734-3791). (M)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Above 60th Street, West Side

★ Jean Georges
Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

★ Max SoHa
This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best tirami su around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I–M) ($)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

Restaurant 222
Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. • 222 W. 79th St. (212-799-0400). (E)

★ Ruby Foo's
In what might be Auntie Mame's duplex, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Scaletta
A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

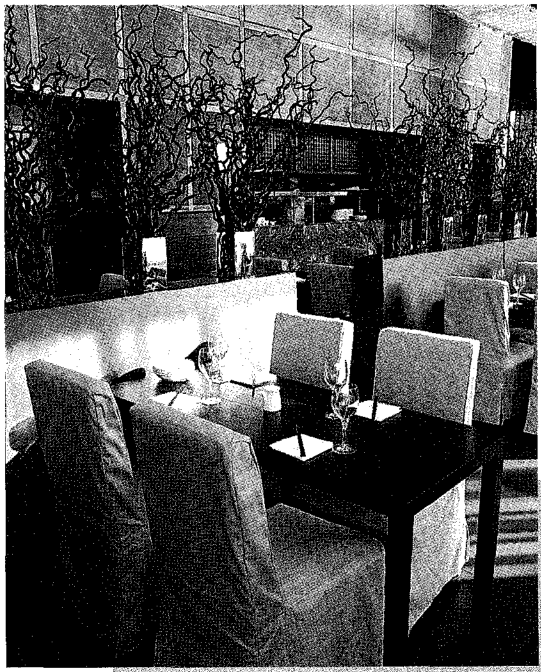
Sugar Hill Bistro
The most exciting addition to the Harlem restaurant scene since Hillary's husband. This beautifully restored brownstone has a ground-floor bar and jazz lounge and a second-floor dining room where Atlanta chef Adam D. Elliott gutsily ducks soul-food stereotypes. Chicken-and-spinach spring rolls, Moroccan-spiced shrimp cocktail, and Asian-pan-seared scallops are as much an incentive to book a table as the prospect of the former First Saxophonist swinging by. • 458 W. 145th St. (212-491-5505). (M–E)

Brooklyn

★ Diner
Even before you've finished your first cocktail, you notice the floor is tilting. But the disequilibrium contributes to the charm of this snug, just-rehabbed-enough 1927 dining car. A beyond reductive menu offering "soup," "burger," "spinach," and at brunch, "hot cereal" misleads at first. But chef Caroline Fidanza shows her dexterous hand with specials like succulent pork loin with caramelized cipollini and tender lamb ragout with white-bean gratin. • 85 Broadway (718-486-3077). (M)

Queens

★ Nick's Pizza
Nick's light, fragrant, superbly charred crusts contrast beautifully with creamy fresh mozzarella—melted but not boiled over—and bright tomato sauce and basil. No wood, no brick, no coal—how does Nick's achieve pizza greatness with a conventional gas oven? The mystery is part of the allure. That, and a wine list that goes beyond the basic pizzeria house red and white, plus killer cannoli that will change forever your perception of the Mulberry Street staple. • 108-26 Ascan Ave., Forest Hills (718-263-1126). (I–M)



PHOTOGRAPH BY CARINA SALVI.

Opening

East Beats West

The late Tapika's urban cowboys have long since saddled up and ridden off into the sunset, and in their place comes **Cinnabar**, a high-style Asian restaurant that falls somewhere between Shun Lee Palace and Ruby Foo's on the culinary-concept map. To go with the celadon-canvas-covered chairs, the cinnamon walls and floor, and the wispy floral displays is a general manager from Shun Lee, as well as chef Vincent Cheng, who's cooked in Hong Kong and L.A. He's making it hard for indecisive diners, with a 150-item menu of Cantonese, Hunan, and Sichuan dishes like giant steamed oysters with XO sauce, hot-and-sour Napa cabbage, Hong Kong-style Dungeness crab with crispy garlic and shallots, and Peking duck for two. (235 West 56th Street; 212-399-1100.)

cue

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

★ New York Festival of Song
Revives commissions and premieres from its fourteen seasons, including selections from NYFOS collections *American Love Songs* and *Songbook for a New Century.* 4/4 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (646-230-8380); $33.

New York Philharmonic
Masur conducts Mozart's Requiem. 4/4–4/7 at 8. • Avery Fisher Hall, Lincoln Center (212-721-6500); $21–$82 (sold out).

Locrian Chamber Players
Ensemble committed to music less than a decade old performs a Ned Rorem string quartet, Lou Harrison's *Threnody for Oliver Daniel,* and works by Nils Vigeland and others. 4/6 at 8. • Riverside Church, Claremont Ave. at 120th St. (718-458-4864); free.

Paulo Martelli, guitar
Premiere of Brazilian composer Paulo Bellinati's bossa nova–and–samba influenced *Estudio Litoraneos,* as well as Piazolla's *Three Tangos* and other works. 4/6 at 8:30. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $20.

★ Tokyo String Quartet
One of the best deals in town, the People's Symphony Concerts continue with another top-flight ensemble. 4/6 at 2. • Washington Irving High School, Irving Pl. and 16th St. (212-581-5197, ext. 14); $7.50.

★ St. Luke's Chamber Ensemble
Composers double as performers. Composer-in-residence Joan Tower is joined by Charles Wuorinen and Jennifer Higdon. 4/6 at 2. • Dia Center for the Arts, 548 W. 22nd St. (212-549-6100); $25.

Chamber Music Society of Lincoln Center
TV and radio veteran Charles Osgood reads his new poems, set to Saint-Saëns's *Carnival of the Animals.* Dominick Argento's *Miss Manners on Music* for mezzo-soprano and piano has its New York premiere. 4/7 at 5 and 4/9 at 7:30. • Alice Tully Hall, Lincoln Center (212-721-6500); $27.50–$37.50.

C. Y. Liao, baritone
Chinese-born baritone sings Chinese art songs and works by Donizetti, Mozart, Rossini, Verdi, et al. 4/7 at 2. • Carnegie Hall, Seventh Ave. at 57th St. (212-799-1982); $30.

★ The Little Orchestra
Rossini's mass *Missa di Gloria,* featuring the Metropolitan Singers and the Greek Choral Society, is performed under a Byzantine dome, with Mendelssohn's *Hear My Prayer.* 4/7 at 5. • Holy Trinity Church, 319 E. 74th St. (212-971-9500); $25–$150.

★ MATA Festival 2002
See box, and visit www. mata-inc.org. 4/7–4/12. • Angel Orensanz Foundation, 172 Norfolk St. (646-792-2409); $15.

Chakavak Ensemble
Traditional and classical music from Persia is part of the Carnegie Hall–sponsored "Traveling the Silk Road" series. 4/7 at 3. • Mosholu Montefiore Community Center, 3450 Dekalb Ave., the Bronx (718-882-4000); free.

★ Les Musiciens de Louvre
Marc Minkowski leads works by Rameau, and Handel concerti grossi and arias, with mezzo Anne Sophie von Otter, in this ensemble's New York debut. 4/8 at 7:30. • Alice Tully Hall, Lincoln Center (212-721-6500); $45.

★ Philadelphia Orchestra
Conductor Charles Dutoit is joined by ex-wife Martha Argerich, in Schumann's Piano Concerto in A minor. Also, Berlioz's *Rob Roy* Overture and Stravinsky's *Pétrouchka* (1911 version). 4/8 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $29–$127.

Opera

★ Metropolitan Opera
Wolf-Ferrari's *Sly* opens with Maria Guleghina and Plácido Domingo on 4/1. *Rigoletto, Falstaff,* and *Madama Butterfly* are also onstage. Call for details, or visit www.metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$265.

★ New York City Opera
New production of Handel's *Agrippina* opens 4/7. *Tosca, Don Giovanni,* and *Carmen* run, too. Call for details, or visit www.nycopera.com. • New York State Theater, Lincoln Center (212-870-5570); $25–$98.

★ Amato Opera
Verdi's *Rigoletto* runs weekends, 4/6–4/21. • Amato Opera, 319 Bowery (212-228-8200); $28.

★ "Il Ritorno d'Ulisse in Patria"
Monteverdi opera cycle begins with U.S. premiere by Les Arts Florissant and the Aix-en-Provence European Academy of Music, directed by the Royal Shakespeare Company's Adrian Noble. It was a hit in Aix. 4/7–4/14. Call for details. • Brooklyn Academy of Music, Harvey Theater, 651 Fulton St. (718-636-4100); $35–$120 (4/10: $250–$5,000).

Festival

Glass's Menagerie

What if you could get together with one of your best friends and do some really creative work that made a difference in your field? That's what composers Lisa Bielawa and Eleanor Sandresky have been doing for the past five years with the weeklong new-music festival **Music at the Anthology**, starting Sunday at the Lower East Side's Angel Orensanz Foundation. With Philip Glass (pictured, with Bielawa, left, and Sandresky, center) behind them—both play in his ensemble—they founded MATA to showcase the work of young composers while building community in a usually competitive group. They originally thought of calling it "The Inconvenient, Unwieldy, and Expensive Concert Series," jokes Bielawa, whose father, Herb, is a well-known composer. They buck ideology, criticizing festivals and awards that consider only compositions in narrowly defined categories, saying that it leads to a conform-or-perish mentality. This year's pieces (chosen from a couple of hundred submissions) call for video projection on a piano lid, boom boxes, and an Indonesian mouth organ, as well as more traditional instruments. "Nothing scares . . ." starts Bielawa, then pauses. "Well, plenty of things *scare* us, but that doesn't *stop* us. In fact, if it scares us, we get more excited about it and try to figure out how we can do it." (See "Classical Music.") A.Z.

Dance

★ Eifman Ballet of St. Petersburg
Celebrates its twenty-fifth anniversary with the U.S. premieres of the grim *Don Quixote* (set in a mental institution) and the light, colorful *Pinocchio,* company favorites *Tchaikovsky, Red Giselle, The Karamazovs,* and last year's *Don Juan & Molière.* 4/1–4/14. • City Center, 131 W. 55th St. (212-581-1212); $40–$60.

★ Ballet Tech
Eliot Feld's company presents four world premieres, including *Skandia,* featuring four couples dancing to Nordic folk music, *Pianola,* set to player-piano rolls by Conlon Nancarrow, and *Lincoln Portrait,* a celebration of American diversity set to Aaron Copland, narrated by Sam Waterston (4/2 and 4/6 only). Also, the 1967 *At Midnight,* set to Mahler. 4/2–5/5. Call for details. • The Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $25.

★ Lucinda Childs
Solos, a three-week retrospective of the choreographer's career in experimental dance, ranges from the 1979 *Dance #4,* scored by Philip Glass to last year's *Underwater,* created for the Robert Wilson–Glass work *White Raven.* 4/3–4/20. Call for details. • The Kitchen, 512 W. 19th St. (212-255-5793); $25.

Susan Marshall & Company
Collaborate with the electronic trio Liminal, in the film-noir-inspired commission *One and Only You,* about a novelist's confusion between the real world and his book, at the newly renovated, bigger, better Symphony Space. 4/4–4/6 at 8. • Symphony Space, Broadway at 95th St. (212-864-5400); $21.

Reggie Wilson/Fist & Heel Performance Group
New works include *Introduction,* about the hidden rituals of Christians from the African diaspora. 4/4–4/6 at 8:30; 4/7 at 7:30. • Danspace Project at St. Mark's Church, Second Ave. at 10th St. (212-674-8194); $12.

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

PHOTOGRAPH BY ROBIN HOLLAND.

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Nightlife

Edited by Ethan Brown

Concerts

★ Ani DiFranco
With Dan Bern. 4/6 at 8. • Carnegie Hall, Seventh Ave. and 57th St. (212-247-7800). $42.

Boney James
Smooth-jazz saxman of the moment comes to the Apollo; new neo-soul man Donnie opens. 4/6 at 8. • Apollo Theatre, 253 W. 125th St. (212-307-7171). $35–$60.

Loser's Lounge Presents: A Tribute to Rod Stewart
The merry band of tributeers—who have taken on everyone from Burt Bacharach to Roxy Music—makes their last stand at the Westbeth. 4/5–4/6 at 8, 4/11 at 8, 4/12–4/13 at 9. • Westbeth Theatre Center, 151 Bank St. (212-741-0391). $25.

★ Joe Strummer and the Mescaleros
4/1–4/2 and 4/4–4/6 at 8. • St. Ann's Warehouse, 38 Water St., Brooklyn (212-307-7171). $35.

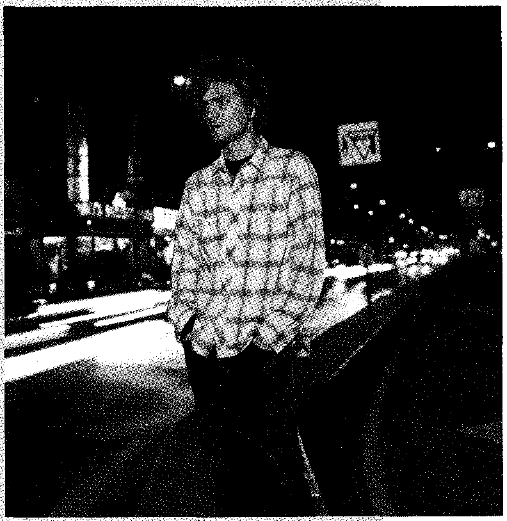
Sum 41
With H_20. Assembly-line power-punkers brought to you by Green Day producer Jerry Finn. 4/5 at 7:30. • Roseland Ballroom, 239 W. 52nd St (212-307-7171). $22.50.

★ Yo La Tengo
A show from the expansive alt-rock icons at Lincoln Center, with the band billed to play the "live score to the films of Jean Painleve." Should be a fascinating night; the Roots' recent gig at Lincoln Center brought to the stage everyone from Talib Kweli to Jay-Z. 4/6 at 6 and 8:30. • Alice Tully Hall at Lincoln Center, Broadway and 65th St. (212-751-6500). $30.

Talent

Regaining Independence

The tale of **Brendan Benson** (pictured), a smart, Detroit-bred singer-songwriter who found himself waiting tables again after his debut for Virgin Records, *One Mississippi,* failed to move many units, is fairly typical in the high-stakes music biz these days. "It's the classic story of typical-nobody getting signed by a major, being told they're gonna be huge, and then they're not," Benson says ruefully. But Benson recorded dozens of songs during his downtime, many of which make up his sophomore—and independent—release, *Lapalco,* the rare rock album that possesses the pop savviness of a Beach Boys or Beatles record. Benson himself, however, rejects the comparison. "I'm more of a rock guy, more of a Rolling Stones or T. Rex guy," he says. "I'm not as obsessed with the craft of songwriting." That lack of deference to tradition might explain why Benson is touring with the White Stripes, a band that mangles influences as diverse as Howlin' Wolf and the Velvet Underground. This great double bill—at the Bowery Ballroom, April 5 through 8—is one of the most anticipated shows of the year, and not just for Benson's audiences. "I'll never forget the first time I saw Jack White," he says of the Stripes' front man. "I thought, *What the hell is this? I want to befriend that guy.*" (See "Small Stages.") E.B.



Small Stages

B.B. King Blues Club & Grill
4/4: Odetta. 4/5–4/6 and 4/8: The Monkees. 4/7: Al Green. 4/8–4/9: Billy Cobham's Spectrum. • 243 W. 42nd St. (212-997-4144).

Bottom Line
4/3: Church of Betty; Penny Arcade. 4/4: Vital Information featuring Steve Smith. 4/6: Marti Jones; Eric Nicolas. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
4/2 and 4/4 (4/4 sold out): Clinic; the Rapture. 4/5–4/8: White Stripes; Brendan Benson. 4/9–4/10: Fab Faux. • 6 Delancey St. (212-533-2111).

Irving Plaza
4/3: Triumph the Insult Comic Dog. 4/5: Strangefolk; the Big Wu. 4/6: Ultra-sincere emo hopefuls Dashboard Confessional; Ben Kweller. 4/8: Millencolin. • 17 Irving Pl. (212-777-6800).

Joe's Pub
Mondays: New-music showcase. Tuesdays: D.J.'s Beverly Bond and Belinda spin hip-hop and R&B. Wednesday: World music. Thursdays: Editors, writers, photographers, and all sorts of other non-D.J.'s take to the decks for the "Personality D.J. Series." Saturdays: D.J. Johnny spins hip-hop, house, and soul classics. 4/2: Anti-Pop Consortium. 4/3: Greg Wallach and Alison Castillo. 4/4: Julian Fleischer and his Rather Big Band. 4/5: Diamanda Galas. 4/6: Maggie Moore. • 425 Lafayette St. (212-239-6200).

Knitting Factory
4/2: Josh Roseman Unit. 4/3: Catch 22; Grade. 4/4: Hayden. 4/5: Black Dice. 4/6: Of Montreal; Marshmellow. 4/8: Tracy and the Plastics. 4/9: The Mooney Suzuki. • 74 Leonard St. (212-219-3055). $.

Makor
4/6: Hip-Hop Hoodios. • 35 W. 67th St. (212-601-1000).

Manitoba's
Mondays in April: Garage-band showcase "Garageland!" • 99 Ave. B (212-982-2511).

Maxwell's
4/3: Clinic. 4/5: Hayden. 4/7: Of Montreal. 4/9: Hasil Adkins. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
4/2: Katell Keinig. 4/4–4/5: The Iguanas. 4/6: This Way. • 217 E. Houston St. (212-260-4700).

Northsix
4/3: 90 Day Men; the Holy Childhood. 4/4: Mr. Complex. 4/5: Abstract Rude; Mr. Brady. 4/6: Sparrow; Bee and Flower. 4/9: Pullman; Alan Licht. • 66 N. 6th St., Brooklyn (718-599-5103).

S.O.B.'s
4/3: "Black Lily" Jam. 4/4: Sizzla. 4/9: Mixmaster Mike; the Arsonists. • 204 Varick St. (212-243-4940).

The Village Underground
4/2: Kevin Kinney Band. 4/3: Gaelic Storm. 4/4: Marwood; Brooklyn Run. 4/5: Afroditee. • 130 W. 3rd St. (212-777-7745).

"Warsaw"
4/2: Cat Power. 4/3: Gaelic Storm. 4/4: Marwood; Brooklyn Run. 4/5: Anti Flag; Good Riddance. 4/9–4/10: Guided by Voices. • Polish National Home, 261 Driggs Ave., Brooklyn (toll free, 866-468-7619).

Clubs

APT
An apartment-themed lounge with a surprisingly good lineup of hip-hop, soul, and house D.J.'s. Mondays: Bobbito Garcia. Tuesdays: Jaymz Nylon. Wednesdays: *Fader* magazine presents Rich Medina. Thursdays: Small Change. Fridays: Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

Baktun
Mondays: Techno with "Tronic Treatment." Thursdays: Deep house with D.J. Jaymz Nylon. Saturdays: Drum 'n' bass at "Direct Drive." • 418 W. 14th St. (212-206-1590).

★ "Bang the Party"
Lori and E-Man's sweaty Friday-night house party returns to Manhattan after several years at Frank's Lounge in Brooklyn. Expect lots of tambourine-toting dancers and plenty of house and disco classics. • Opaline, 85 Ave. A (212-726-1322). $10.

Centro-Fly
Thursdays: "Subliminal Sessions," with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." Sundays: The Chelsea boys sweat out Saturdays toxins at "Drama at Large!" with D.J. Victor Calderone. • 45 W. 21st St. (212-627-7770).

★ Club Shelter
After nearly a decade at Vinyl, deep-house weekly "Shelter" has not only found a new home—it *is* the new home. The nightclub formerly known as Speed is now Club Shelter, the centerpiece of which will be D.J. Timmy Regisford's soulful, highly eclectic Saturday-night affair. Other nights bring great drum 'n' bass, house, and techno D.J.'s. 4/5: Techno-electro icon Juan

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Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) *indicate our editors' recommendations. $ = cash only.*

PHOTOGRAPH COURTESY OF BIG HASSLE.

Performance

Brooklyn Calling

Like David Byrne, former Clash guitarist-vocalist **Joe Strummer** has kept us interested by making his evolution out of punk seem natural. And like Byrne, he's done it internationally, by embracing everything from dub reggae to Latin music on albums like *Global a Go-Go*. His audience has remained loyal, too: Strummer plays a big round of gigs April 1 through 6 at St. Ann's Warehouse in Brooklyn. (See "Concerts.")

Atkins; Chicago house man Gene Farris. • Club Shelter, 20 W. 39th St. (212-439-4141). $.

Groovejet
Mondays: Rock-and-roll classics, New Wave, and punk with D.J. Tommy. Tuesdays: D.J. Sean O'Shea spins deep house. Wednesdays: Techno upstart David Hollands. Thursdays: "Gallery" with D.J. Jackie Christie. Fridays: Drum 'n' bass with "Globesonic." Saturdays: D.J.'s Kimyon, Rich Bourque, and Juan C spin techno and house at "Foundation." • 286 Spring St. (212-929-4780).

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K and D.J. Gomi. Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand Street, Brooklyn (718-599-1000).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor of Razor and Guido. • 515 W. 18th St. (212-627-0404). $.

Spa
Wednesdays: Rock and roll and electro spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

The Mint
Fridays: "Spirit of Ibiza." Sundays: "Candy Store," promoter Derek Corley's hip-hop throwdown, which has already seen the likes of Suge Knight pass through its doors. In the downstairs area, dubbed the "Bass Mint": Mondays, drum 'n' bass with Breakbeat Science D.J.'s DB and Dara. • 225 E. Houston St. (212-475-3200).

Vinyl
Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Sundays: François K, Joe Claussell, and Danny Krivit spin at the legendary afternoon party "Body & Soul." • 6 Hubert St. (212-343-1379).

Jazz

Birdland
In April: Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band; Mondays, early: the Scott Whitfield Jazz Orchestra; Mondays, late: Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin; Tuesdays, early: David Ostwald's Louis Armstrong Centennial Band; Tuesdays, late: Duke Ellington Orchestra directed by Paul Mercer Ellington; Fridays: Lew Anderson's All-American Big Band. 4/3: Chuchito Valdes, Jr. 4/4–4/6: Cecil Payne Quintet featuring Ron Carter. • 315 W. 44th St. (212-581-3080).

Blue Note
4/2–4/7: Lee Konitz, Paul Bley, and Gary Peacock Trio. • 131 W. 3rd St. (212-475-8592).

★ "Highlights in Jazz" Presents: A Salute to Joe Bushkin
4/2 at 8. With Wycliffe Gordon; Bill Charlap; Howard Alden; Peter Cincotti; more. • Pace Downtown Theater, 3 Spruce St. (212-346-1715). $22.50, $20 for students.

Iridium
Monday nights, the Les Paul Quartet holds office hours. 4/2–4/7: Greg Osby Quartet. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

★ "Jazz at Lincoln Center" Presents: "Habaneras, Blues and Tangos"
With Paquito Hechavarria; Adrian Laies; Arturo O'Farrill. A meditation on Cuban jazz with three of Latin jazz's greats. 4/4–4/6 at 8. • Stanley H. Kaplan Penthouse, Rose Building, 165 W. 65th St., tenth fl. (212-721-6500). $45.

★ "Jazz Insights: The Vocalists"
Music and lecture series hosted by Arnold Jay Smith. 4/2: Kendra Shank. 4/9: Valerie Capers. • New School, 66 W. 12th St. (212-229-5690). $35.

★ "Jazz Salon"
Promoter Steve Hall's jazz series moves from a downtown loft to 18th Street. 3/25: Ray Drummond/Vic Juris Duo. 4/8: Chip Jackson/Roger Rosenberg Trio with Dave Samuels. Sets at 7:30 and 9. • The Tonic Restaurant and Bar, 108 W. 18th St. (212-929-9755). $40, includes wine and beer.

★ Jazz Standard
4/2–4/7: Abdullah Ibrahim and Ekaya. Sets at 7:30 and 9:30. • 116 E. 27th St. (212-576-2232).

Tribute

No Average Joe

His name may be only on the lips of jazz aficionados, but **Joe Bushkin** (pictured) is one of the world's best swing pianists, and one of the last survivors of Eddie Condon's band. On April 4, Bushkin will be at the Pace Downtown Theater for a fittingly grand salute from the "Highlights in Jazz" crew, where everyone from teenage vocal prodigy Peter Cincotti to bluesy trombonist Wycliffe Gordon will take on the Bushkin oeuvre, along with a round of swing-era classics. (See "Jazz.")

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Smoke
Sundays in April: Chris Washburne and Syotos. Mondays: Jam Session with John Farnsworth. Tuesdays: "Hammond B3 Organ Grooves." Wednesdays: Hot Pants Funk Sextet Plus One. Thursdays: Jim Rotondi and David Hazeltine's Electric Band. • 2751 Broadway, at 105th St. (212-864-6662).

Tonic
Sundays: "Klezmer Sundays." 4/4: Mark Feldman and Mat Maneri. 4/7: Chad Taylor, Josh Abrams, and Matana Roberts Trio. 4/9: Happy Apple. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Mondays in March: the Vanguard Jazz Orchestra swings on. 4/2–4/7: Eric Alexander Quintet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Carolines on Broadway
Mondays: "New Talent Night," hosted by Eddie Brill. $12.50–$24.50, two-drink minimum. 4/4–4/7: Anthony Clark. • 1626 Broadway, nr. 49th St. (212-757-4100).

Comedy Cellar
Through 4/7: Colin Quinn; Nick DiPaolo; Mitch Fatel; Godfrey; Jim Norton; Greer Barnes. • 117 MacDougal St. (212-254-3480).

Dangerfield's
Through 4/7: Jerry Diner; Andres Fernandez; Patty Rosborough; Nancy Redman; Billy Burr. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. • 1118 First Ave., nr. 61st St. (212-593-1650).

Cabaret

Cafe Carlyle
Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. Through 4/13: Melissa Errico. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Don't Tell Mama
Thursdays at 6: "Seth's Broadway Chatterbox." Fridays at 8: "The Next Big Broadway Musical!" Fridays at 10:30: Gay and Lesbian Comedy Fest. Saturdays at 8 and 11: "Poole Party!" Saturdays at 9:30: "Gashole: A Tribute to the 70s." • 343 W. 46th St. (212-757-0788). $.

★ Feinstein's at the Regency
4/2–4/20: Lillias White in "From Shubert Alley to Jazz Alley." Tuesday through Saturday. Two shows on Friday and Saturday; cover $60 per show. The food-and-beverage minimum is $40 per person at all 8:30 shows and is $25 per person for the show at 11. • 540 Park Ave. (212-307-4100 or 212-339-4095).

Judy's
4/2: Ricky Ritzel and James Luzar in "Together Again." 4/3: Chris Barrett and Joe Utterbach in "Barrett Sings and Utterbach Swings." 4/4–4/5: Ralph Gunderman with David Lahm. 4/6: Judy Kreston and David Lahm in "Medleyfyin' " 4/7: Diane McCullough in "Feels Like Home." • 169 Eighth Ave., near 18th St. (212-929-5410).

Find a bar or club. Search hundreds of listings by scene and locations.

PHOTOGRAPHS, TOP: ANTON CORBIJN; BOTTOM: COURTESY OF PACE DOWNTOWN THEATRE.

TheMix

Edited by Boris Kachka

Radio Highlights

Studio 360: "Provoked by Atrocity"
Host Kurt Andersen is joined by writer Ron Rosenbaum, author of *Explaining Hitler: The Search for the Origins of His Evil*, who talks about making art, literature, and film out of the Holocaust. Also featured is another Rosenbaum—Thane—whose recent *Golems of Gotham* is about the traumas of survivors' children. • 4/6 at 10 A.M. WNYC, 820 AM and 93.9 FM.

Susan Minot
The acclaimed author talks to the eponymous host of "The Lewis Burke Frumkes Show" about her sexy new novella, *Rapture*. • 4/7 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

Genetically Modified Crops
Gary Toenniessen, director of food security at the Rockefeller Foundation, delivers a talk subtitled "Super Weeds or Food Security," weighing the benefits (feeding developing populations) against environmental effects. • 4/3 at 6 P.M. The New School, 66 W. 12th St. (212-229-5617); free.

Loretta Lynn
The country-music star whose first memoir, *Coal Miner's Daughter*, became a movie with Sissy Spacek, signs copies of her new one, *Still Woman Enough*, in the afternoon and talks about it that evening at the Y. • Signing: 4/4 at 1 P.M. Barnes & Noble, 600 Fifth Ave., at 48th St. (212-765-0592). Talk: 4/4 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

The Making of "Here Is New York"
Photographer Gilles Peress, photo editor Alice Rose George, and SVA photography director Charles Traud discuss a project that has turned a SoHo storefront into a gallery for open submissions of 9/11-related photography. • 4/4 at 7 P.M. International Center for Photography Galleries, 1133 Sixth Ave., at 43rd St. (212-857-0001); $5.

"Women Poets in Performance"
Part of National Poetry Month, a two-day conference uses Gertrude Stein as the basis for contemporary revolutions in poetry, with evening performances by Anna Rabinowitz, Leslie Scalapino, and Susan Wheeler and a keynote speech by poet and playwright Brighde Mullins. • 4/5 and 4/6, 9 A.M. to 8 P.M., performances 8 to 10 P.M. Julius S. Held Lecture Hall, Barnard Hall, 3009 Broadway, at 116th St. (212-854-2721); $20 for one day, $40 for both ($13/$25 for PSA members), free for students.

Anna Deavere Smith
The Obie-winning, Tony-nominated playwright and performance artist talks about her fusion of theater and journalism with ABC news correspondent Robert Krulwich. • 4/7 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

The Written Word

David Margolick
The journalist and contributing editor to *Vanity Fair* talks about his work on Benjamin Netanyahu, O.J. Simpson, Lorena Bobbitt, and Billie Holiday, among other topics. • 4/2 at 6 P.M. Brooklyn Public Library Central Branch, Grand Army Plaza, Brooklyn (718-230-2100); free.

Dennis Smith
Ex-firefighter reads from and discusses his new book, *Report From Ground Zero: The Story of the Rescue Efforts at the World Trade Center*. • 4/2 at 7:30 P.M. Barnes & Noble, 106 Court St., Brooklyn (718-246-4996); free.

Selected Shorts: "Tough Decisions"
The second reading of the season at the newly revamped Symphony Space features Brian Mallon reading Frank O'Connor's "The Man of the House," Barbara Barrie enacting Alice Munro's "The Shining Houses," and Robert Lupone performing Isabel Allende's "Walimai." • 4/3 at 6:30 P.M. Symphony Space, 2537 Broadway, at 95th St. (212-864-5400); $20.

Breyten Breytenbach and Philip Schultz
In honor of National Poetry Month, Harcourt Press presents a reading by these two celebrated poets. • 4/3 at 7 P.M. Academy of American Poets, 588 Broadway, near Prince St., Suite 1203 (212-274-0343, ext. 12); $5.

Amitav Ghosh
The critically acclaimed writer reads from his novel, *The Glass Palace*, now in paperback. • 4/3 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Dante's Inferno
A lecture by John Freccero and a dramatic reading draw from a new verse translation from the Italian by Michael Palma that preserves the almost untranslatable rhyme scheme of the original. • 4/4 at 6 P.M. Casa Italiana Zerilli-Marimò, 24 W. 12th St. (212-998-8730); free.

Jack Newfield
The veteran newsman talks about his latest book, *Somebody's Gotta Tell It*, and signs copies. • 4/4 at 7 P.M. Barnes & Noble, 106 Court St., Brooklyn (718-246-4996); free.

Tribute to Agha Shahid Ali
The poet nominated for a 2001 National Book Award, who died in December, is honored at a memorial reading by a number of high-caliber writers—among them Galway Kinnell, Sharon Olds, Nicholas Christopher, and Chuck Wachtel. • 4/4 at 7 P.M. Greenberg Lounge, Vanderbilt Hall, 40 Washington Sq. So. (212-998-8816); free.

Marc Nesbitt
The author reads from and talks about his first book, *Gigantic*, a short-story collection. • 4/4 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Henry Louis Gates Jr.
The preeminent professor of African-American studies reads from and talks about *The Bondswoman's Narrative*, an early novel by a former female slave that he discovered and edited. • 4/5 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Lorraine Johnson-Coleman
Actor Jordan Charney emcees two dramatic storytelling sessions of African-American folk tales by writer and performer Johnson-Coleman, who's also a regular NPR commentator. • 4/7 at 3 P.M. and 4/8 at 6:30 P.M. Eldridge Street Synagogue, 12 Eldridge St. (212-978-0803); $6.

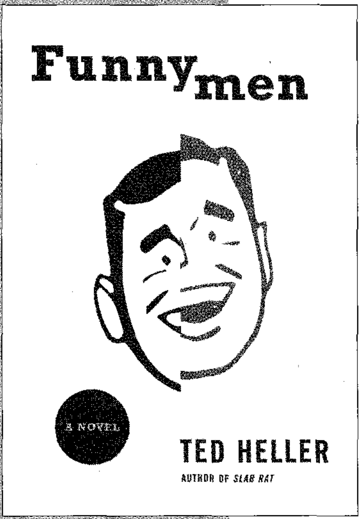
Julia Alvarez and Helena María Viramontes
Alvarez, an acclaimed poet and novelist, reads from a work-in-progress tentatively titled *50 After 50*, while fellow novelist Viramontes reads from her forthcoming novel *Their Dogs Came With Them*. • 4/8 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $16.

African-American Poetry With Cave Canem
The workshop for black artists presents readings by Marilyn Nelson and Lyrae Van Clief-Stefanon in conjunction with the National Poetry Month creators, the American Academy of Poets. • 4/8 at 7 P.M. The New School, 66 W. 12th St. (212-274-0343, ext. 12); $5.

In Print

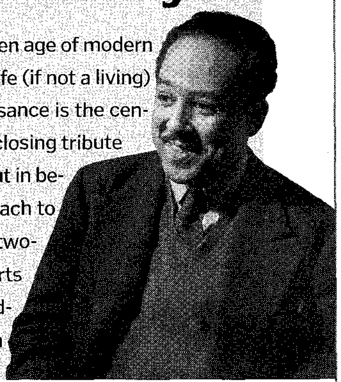
Comedy Is Not Pretty

There is a certain historical sweep to Ted Heller's second novel, *Funnymen* (Scribner, $26)—the story of a comedy team called Fountain and Bliss that hits it big at Los Alamos, grows infamous for inducing fatal strokes in its audiences, and breaks up the day JFK is assassinated. That and the author's talent for dead-on satire might draw comparisons to the work of his father, Joseph Heller. Though Heller the Elder did, in fact, pal around with Mel Brooks, his son's true inspiration was closer at hand. "I used to watch a lot of TV," Heller confesses. "Mike Douglas, Merv Griffin, nothing very good. There were these two Canadian men—they weren't a comedy act; they used to sing love songs to each other, and I think they were heterosexual." Heller's well-regarded first novel, *Slab Rat*—a satire of New York's magazine demimonde—drew directly from personal experience (he's an editor at *Nickelodeon* magazine). But constructing *Funnymen*, a fictional oral history with dozens of narrators, took more than a childhood in front of the tube. "There was tons of research involved. As far as reading another biography of Jackie Gleason—you'd have to pay me," says Heller, who admits that sleepy warbler Vic Fountain (né Fontana) and vaudeville descendant Ziggy Bliss (né Sigmund Blissman) bear the vaguest resemblance to Martin and Lewis. "In a way," says Heller, "I want to mock the fact that readers are actually interested in people like this. Because they're not good people, and they're not particularly entertaining." But they do elicit sympathy—especially in their *Behind the Music*-style decline. "I think if anybody lives long enough," Heller says, "they become sympathetic, because their body breaks down. So they've got that going for them. And they weren't born rich. There was no Dr. Frankenstein. They're self-made monsters." B.K.



Happening

Dead and Living Poets Society



This year's National Poetry Month hearkens back to the golden age of modern verse without forgetting those who still manage to make a life (if not a living) of it. This year, the most famous poet of the Harlem Renaissance is the centerpiece, from April 2—Langston Hughes Poetry Day—to a closing tribute on April 30 sponsored by the Academy of American Poets. But in between, everyone from South African bard Breyten Breytenbach to verse dramatist Glyn Maxwell stops by at the Academy. A two-day Barnard conference, "Women Poets in Performance," starts with the work of Gertrude Stein; after hours, modern wordsmiths—Anna Rabinowitz, Leslie Scalapino, and Susan Wheeler—have the floor. (See "The Written Word.")

Special Events

Tours

Chinatown
The history as well as the contemporary culture of this unique and ever-expanding area—the largest Chinatown in the West—are explored on an all-encompassing visit. • 4/6 at 1 P.M. Meet at the southwest corner of Canal and Lafayette Sts. (212-439-1090); $12.

Arab Atlantic Avenue
A stretch of the boulevard from Brooklyn Heights through the south end of Fort Greene is home to Arabic-language bookshops, Halal markets, and other signs of a thriving Arab community. • 4/6 at 1 P.M. Meet at Signature Bank on the corner of Remsen and Court Sts., Brooklyn (212-534-1672, ext. 257 for required reservations); $12.

Green-Wood Cemetery
Historic-graveyard buffs John Cashman and Frank Mescall lead regular tours of this sprawling home to some of New York's most famous dead people. • 4/7, 1–3 P.M. Meet inside main entrance at Fifth Ave. and 25th St., Sunset Park, Brooklyn (718-469-5277); $6.

Jewish Williamsburg
Bring your head covering to a tour, led by urban historian David Edelstein, of the non-hip sector of the neighborhood, still home to the isolated Satmar sect of Hasidic Jews. • 4/7, 11 A.M. to 3:30 P.M. Call 212-415-5500 for reservations and meeting place; $30.

Benefits

"Goddess Night"
At this gala benefiting America's Athletes With Disabilities, co-hosts Robin Leach and Dana Reeve preside over a Greek Olympics–themed ceremony honoring role models in sports and other fields. • 4/4 at 6:30 P.M. Regent Ballroom, 55 Wall St. (800-238-7632); $350 advance, $425 at the door.

Rites of Spring Benefit
Earth Celebrations throws a seasonal cocktail party to benefit its programs to foster ecological awareness and preserve community gardens, with music, hors d'oeuvres, and people dressed as butterflies, flowers, and moss entertaining the guests. • 4/5 at 7 P.M. Spa Nightclub, 76 E. 13th St. (212-777-7969); $75, $20 dance party only.

"Kids in Candyland"
Face-painting, storytelling, and candy-making and decorating are on the agenda at an all-ages benefit for Lenox Hill Neighborhood House—there's even wine and society types like Aerin Lauder for the grown-ups. • 4/8 at 5 P.M. Dylan's Candy Bar, 1011 Third Ave., at 60th St. (212-744-5022, ext. 1355); $100 and up, children $50.

"New York in Spring" Benefit Gala
The newly reopened space celebrates with fine food, champagne, and dancing, as well as songs, comic monologues, and poetry readings by Frank McCourt, Leonard Nimoy, and others. • 4/8 at 6:30 P.M. Symphony Space, 2537 Broadway, at 95th St. (646-505-5175); $200–$400.

Exhibits

Poetry Publication Showcase
For its annual exhibit in conjunction with National Poetry Month, the Poets House now displays more than 1,000 new poetry books and stages related events throughout the month. • 4/6 through 4/30. Poets House, 72 Spring St., second floor (212-431-7920); free.

"All Available Boats"
Subtitled "Harbor Voices and Images, 9.11.01," this exhibit presents the efforts of New York Harbor people to help during the terrorist attacks—by pumping water, ferrying survivors and supplies, etc. • 3/23 through 12/31/02. South Street Seaport Museum, Port Life Gallery, 209 Water St. (212-748-8600); $5.

Events

"Distilled—Live Scotland in New York"
A three-day festival showcases contemporary Scottish culture with exhibits and surveys of art and architecture, readings and performances by Scottish authors, various receptions, and a Saturday-evening program of cabaret, comedy, Celtic music, and clubbing featuring top Scottish D.J.'s. The events coincide with annual Tartan Day celebrations. • 4/4 through 4/6. Boylan Studios, 601 W. 26th St., fourteenth floor (212-946-4548 or distilled-ny.com); free.

Spring Crafts Park Avenue
The eighteen-year-old fair returns to its home (since the National Guard no longer needs it), where it displays the work of 175 craft artists in ceramics, wood, paper, metal, and much more over three spring days. • 4/5, 3–8 P.M.; 4/6, 11 A.M.–6 P.M.; 4/7, noon to 5 P.M. Seventh Regiment Armory, Park Ave. at 66th St. (800-649-0279); $9, children free.

Sports

McDonald's All American High School Boys' and Inaugural Girls' Basketball Game
Now that all lottery picks seem to skip college, the All American high-school game has become *the* place to spot up-and-coming basketball legends. Kobe Bryant, Michael Jordan, and Duke's Jason Williams all made appearances in their day, and this year, local boys Jason Fraser (from Amityville) and Elijah Ingram (Jersey City) are expected to make major waves. • 4/4 at 5:30 (girls) and 8 P.M. (boys); Madison Square Garden, Seventh Ave. at 32nd St. (212-307-7171 or ticketmaster.com); $15–$100.

NYRR 8000/Men's USA 8K Championship/25th Annual Police and Fire Run
Three races, one day, total chaos. The 8,000 meters is open to all men and women, the 8K features 50 top distance runners vying for a $20,000 purse, and the FDNY and NYPD will run until one drops and the other gets bragging rights. • 4/6 at 9:15, 10:10, and 10:15 A.M.; Central Park, East Drive near 97th St. (212-860-4455 or nyrrc.org); 8000 race-day registration: $30, $20 members.

Solutions to last week's puzzles

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cue

Kids

Edited by Susan Avery

Children's Events

"The Sound of Canvas"
A brand-new program of music and art at the National Academy of Design. For kids 6 to 12. (See box.) • 4/6 at 2:30 P.M., National Academy of Design, 1083 Fifth Ave., near 89th St. (212-369-4880, ext. 225); $10.

Kids on Film
CineKids, the Guggenheim's children's film series, returns in April with a program featuring the short works of junior filmmakers from around the country. Titles include: *Chopped Liver, See More Spaghetti*, and *Kung Fool*. Kids participate in post-screening discussions. • 4/6 at noon, Guggenheim Museum, 1071 Fifth Ave., near 89th St., (212-360-4321 or www.guggenheim.org/film); $5 for one kid and one grown-up; $6 for each additional grown-up.

Happening

Blue Notes (and Red, and Yellow…)

At one time, the only acceptable museum tour for kids involved dinosaurs. Then someone realized that the little ones were also capable of taking in art, so tours of art museums popped up. Next, instructors brought the kids in to study paintings and draw what they saw. Now the National Academy of Design has found the newest twist: adding music. This Saturday, at NAD's **The Sound of Canvas: Visual Notes in Paintings**, jazz vocalist and keyboardist Alison Crockett will listen as kids describe their reactions to various artworks in the exhibition, then try to echo their feelings and observations via improvised music. Says curator Joanna Sternberg, "To the best of my knowledge, this is a program that has never been attempted before." Music to our jaded parental ears. (See "Children's Events.") S.A.

Chapin and CMOM
Just Kidding, the performing-arts series at Symphony Space, returns with folksinger–tree hugger Tom Chapin in a kiddie songfest, followed by a walk to the Children's Museum of Manhattan for an environmental-collage art workshop. • 4/21 at 11 A.M. and 2 P.M.; Symphony Space, 2537 Broadway, near 95th St. (212-864-5400 or www.symphonyspace.org); $10–$14. Admission to art workshop at the Children's Museum of Manhattan, 212 W. 83rd St., is $4 with Symphony Space ticket stub.

A Yen for Long Island
Kikyo Genso, Japanese for "beautiful illusion," is the perfect title for this Asian program at the Long Island Children's Museum, where families will hear folk tales, listen to music, and watch the mysterious dances of the Far East. Kid will learn Japanese games and vocabulary and become part of the performances. • 4/6 at 1 P.M. and 3 P.M.; Long Island Children's Museum, Mitchel Center, 11 Davis Ave., Garden City (516-224-5800); museum admission $8, plus $2 for the program.

Raising Money, Kid-Style
Dylan's Candy Bar hosts a fund-raiser for the nearby and budget-cut-targeted Lenox Hill Neighborhood House, said to be the oldest social-services agency on the Upper East Side. The entry donation will allow kids to create colorful edible art, practice cookie-decorating, listen to storytelling, play games, and, of course, get their faces painted. • 4/8 from 5 to 8 P.M.; Dylan's Candy Bar, 1011 Third Ave., near 60th St. (212-744-5022, ext. 1355); $100 grown-ups, $50 kids 15 and younger.

Radio Companion
NPR's storyteller extraordinaire Garrison Keillor is back in town to do *A Prairie Home Companion* live from Town Hall. Kids will especially love Tom Keith, Keillor's sound-effects sidekick. • 4/6 at 5:45 P.M., Town Hall, 123 W. 43rd St. (212-840-2824); $40–$45.

Mirror, Mirror in the Sea
For those older kids who love the underwater world, the Wildlife Conservation Society (a.k.a., the zoo folks) examines the intelligence of our favorite sea creature, the dolphin. "Do I Look Fat?" explains the discovery that dolphins recognize themselves when they look in a mirror. • 4/17 at 7 P.M.; SUNY School of Optometry, 33 W. 42nd St. (800-937-2868 or www.wcs.org); $20.

A Queens Garden
Open to budding horticulturists, kids at the Queens Botanical Garden will plant, maintain, harvest, collect insects, go on field trips, create interesting crafts, and learn to identify different flowers. • Saturdays from 9:30 A.M. to noon, from 4/20 to 6/15; Queens Botanical Garden, 43-50 Main St., Flushing (718-886-3800, ext. 229 or www.queensbotanical.org); $65.

Very Important Date
Last season's *Alice in Wonderland Follies* from the New York Theatre Ballet was such a hit that the company is bringing it back. This romp through Lewis Carroll's fantasy includes rapid-fire staging to keep the kids' attention. The 4/6 show at 3:30 P.M. includes a Mad Hatter's Tea Party with the cast. • Through 4/7; Florence Gould Hall, 55 E. 59th St. (212-355-6160); $25 grown-ups, $20 kids.

Old Toys, Good Friends
Theater company Literally Alive presents a new musical of *The Velveteen Rabbit*, here changed to a story of a girl and her beloved stuffed rabbit who learns what it means to be real. Interactive workshop one hour before the show. • Through 4/14, workshop at 1 P.M., showtime 2 P.M.; Hitchcock-Rockefeller Auditorium, YWCA, 610 Lexington Ave., near 53rd St. (212-866-5170 or www.literallyalive.com); $15 for the show, $5 for the workshop.

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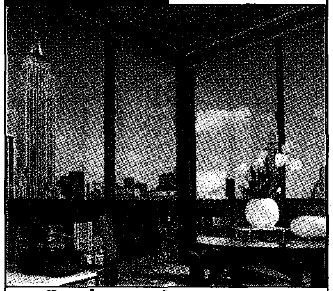

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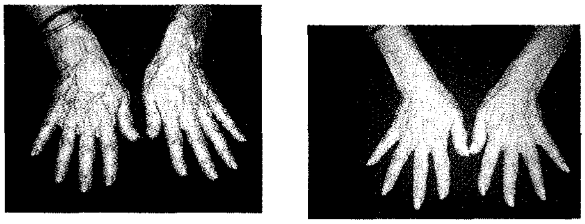

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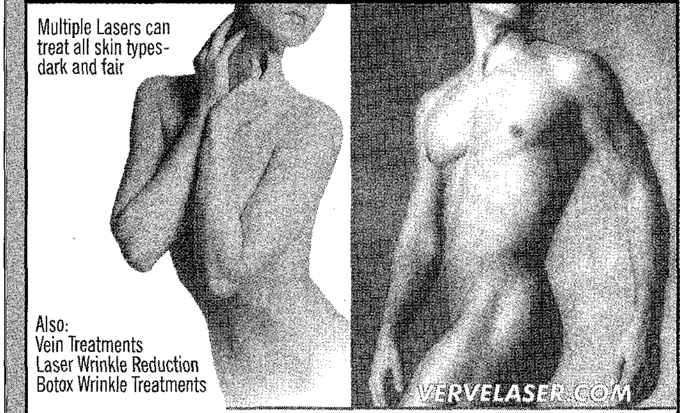

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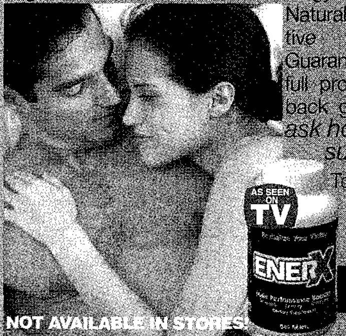

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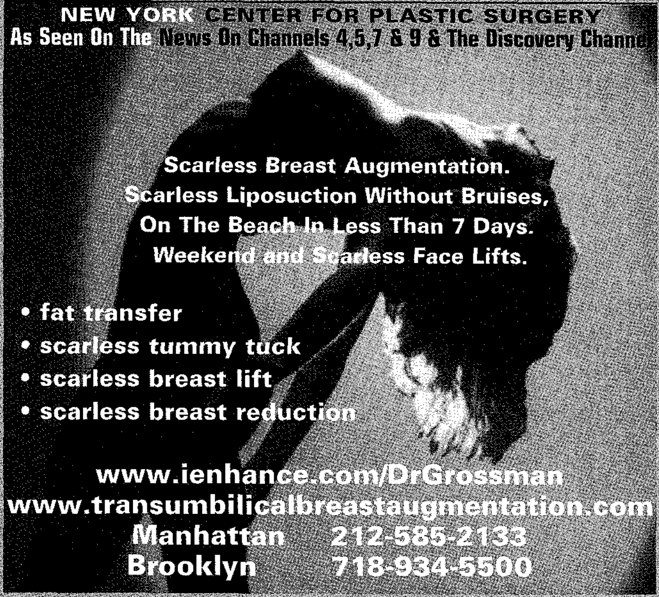

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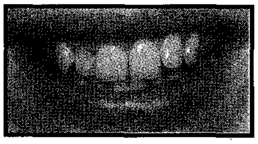

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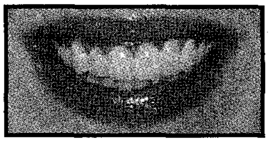

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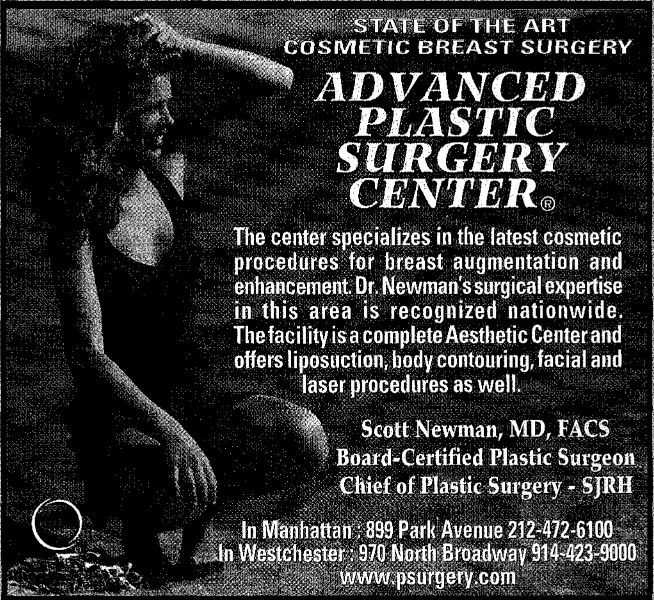

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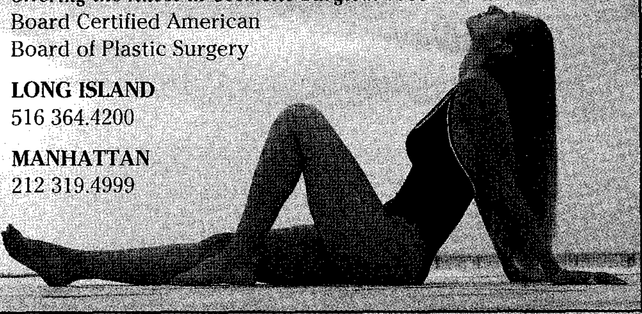

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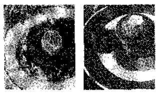

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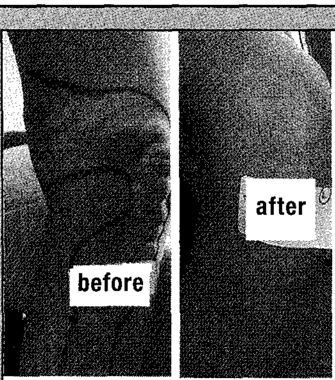

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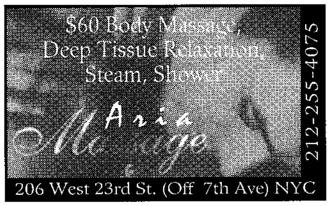

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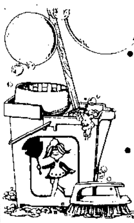

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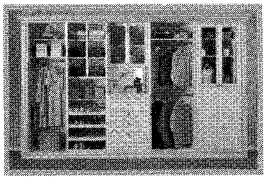

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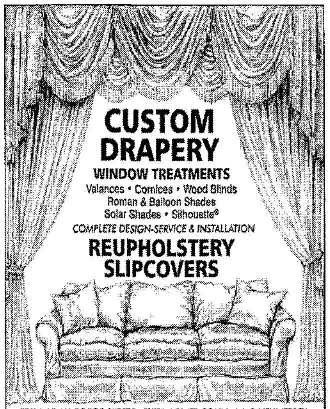

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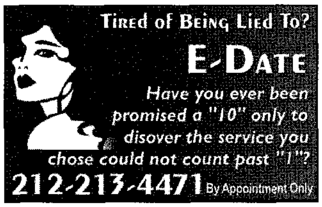
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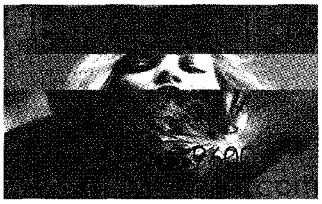

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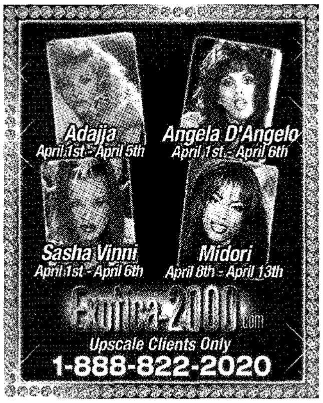
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Write Me A Poem—Slim, shapely, fit, funny, blue-eyed beauty. Quadrilingual (yet can't carry a tune) writer/artist with MA, Fulbright and top creative job in the belly of the media beast. Earthy, warm, witty, wild Manhattanite (one ex-husband, no kids) seeks commitment-minded, handsome, fit intellectual, 49-59, who enjoys a strong, sexy but loving, vulnerable vixen. No golfers, smokers, con men or Republicans. Kids great. Trade photos. 2114✉☎

Searching For Soul Mate—40, single white male, 6', handsome, fit, Ivy-educated and successful but down-to-earth investment banker, who is warm and caring, romantic and affectionate - seeks pretty, bright, down-to-earth, sweet, warm and caring, (212) woman, to 38, who's passionate about life. Note/phone/photo. 2178 ✉

Attractive, Fun, Fit—Youthful 50, white, nonsmoking female who has a sense of humor, is a successful professional, financially secure, generous, caring, connected to family, balances city/country, exercises (maintenance), sophisticated yet down-to-earth, and likes hiking, golf, snorkeling, music (classical to current), looking for a youthful gentleman who complements these qualities. Please send photo/note. 2140 ✉

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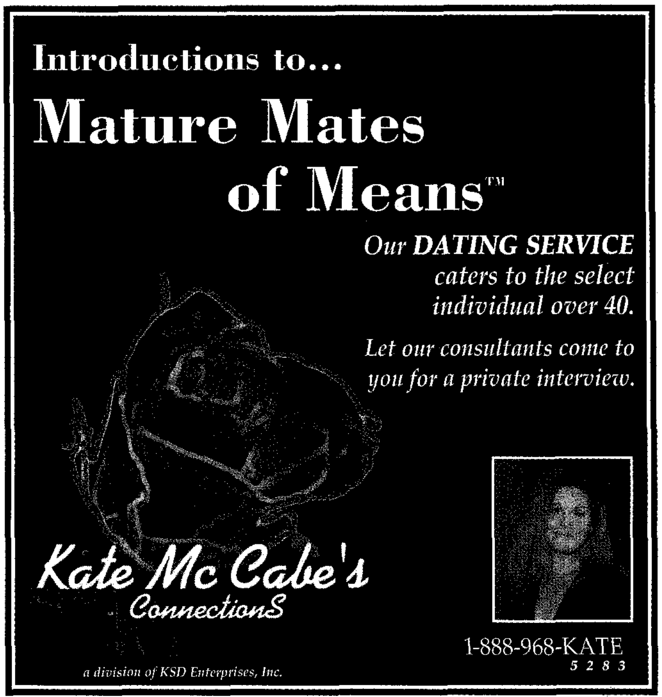

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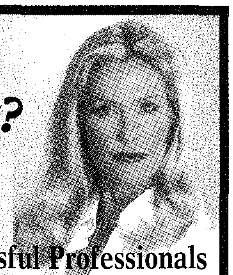

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Brooklyn Girl—29, Jewish, cute. You: NJ boy, 29-35, teddy bear. 2159 ✉

Very Youthful 69—Active, successful businessman, Jewish, MBA, good company, good looks, good shape in mind and body, 5'6", looking for youthful 50-60 lady of attractive looks and body, to partake of an active, diverse, fun-filled life. Exchange photos and notes. 2163 ✉

Pretty, Sultry, Fit Brunette—Seeks loving soul mate, 53-63, for future. 2109✉☎

Gay White Male Professional, Mid 60s—5'10", 180 lbs, silver hair, blue eyes, fit, healthy, nonsmoker, social drinker, financially stable. I am looking for a man, 50-70, living in NYC, NY, CT or NJ, for friendship, who could lead to long-term relationship and monogamy. My interests are cooking, gardening, theater and the arts in general. I live in CT, 1 1/2 hours from NYC. 2166✉

European Lady—Attractive, blond, very sweet personality, professional, 44, traditional values, is seeking a gentleman with high moral values. 2156 ✉☎

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Rare Beauty—Found in this stylish Asian woman. I am sophisticated, well-traveled, creative, smart, romantic and emotionally caring. A successful designer who enjoys fine dining, good wine, movies, gardening, cooking, the beach, lasting friendships and unique individuals. I am drawn to beauty in nature, art, music and the poetry of life. Seeking single white male, 46-56, 5'10" plus, who's worldly, intelligent, creative, sensitive, physically fit and financially/emotionally secure. Must have an open mind and heart. Photo/note/phone. 2121 ✉☎

Man Seeking East Side Woman—(35 plus.) POB 20359, New York, NY 10021

Animal Lover Sought By—Single black female, 42, light skin, good cook, old movie buff. Seeks unattached single male, 40-53, for sharing, caring, possibly more. animalmom@aol.com 2174 ✉

Attractive Russian—45, 5'6", shapely, long blond hair, freckles, nonsmoking, seeking generous, successful man, 50-70. halii@netzero.net 2073 ✉☎

Affluent Young Businessman—36 years old, 5'11", 175 lbs and described as a "gorgeous man". I'm a muffin-brown-skinned biracial man with commercial-quality good looks, fine "Waspy" facial features, dark wavy hair, a perfect smile and dimples (yes, I have all my hair). I own my own business in the financial services industry and a luxury home on the North Shore of LI. I love to travel, since I don't have to work very hard anymore. I was married for a very short time before and, yes, I have one beautiful biracial daughter from that interracial union. I'm seeking a thin, very pretty woman of any race or religion, who is younger than myself. I have no problem if you're divorced or have children. That doesn't scare me like it does most guys, because I'm a man, not a guy. However, you must have the ability to foster a new relationship. If you are a first-timer, guess what - all the good ones are not taken! I love the city, and I'm even thinking of getting an apartment there, so it's okay if you live in the city. So drop me a line - but it absolutely must include a recent photo of yourself - and I will respond to you by phone, and after talking with you, I will then email you a photo of myself. 2143✉☎

Investment Business Owner—In my 30s, 5'10", 170 lbs, good-looking, fit, athletic, great sense of humor; share my time between homes in the city, Amagansett and Colorado, truly down-to-earth. Seeking a bright, fun and hopefully gorgeous woman in her 20s or 30s, who shares my passion for Manhattan and exotic travel. Note/photo/phone. 2171✉☎

Handsome Doctor—Fit, fun and successful, seeks Asian lady, 35-40, for romance, love and life together. E-mail: jmarklev@aol.com 2149 ✉

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Attractive, Petite—Brown-eyed brunette, 40, professional, who enjoys culture, sports and politics, seeks man who is positive, warm and caring. Short men should respond. Note/photo, please. 2164 ✉☎

Thoughtful And Outgoing—LI, divorced, white Italian-Catholic male seeks fun-loving, warm, attractive female, 50-60, for companionship and possible future. Share with me long walks, great talks, the beach, gourmet restaurants, dancing, outdoor life, romantic evenings, beautiful sunsets and all the simple and beautiful everyday treasures in life. Include photo and phone. 2139 ✉☎

53-Year-Old Jewish Male—Divorced, health-care executive, warm, witty and a genuine mensch. Looking for warm, caring, upbeat woman between 35-50. Must love kids (I have two), cats (I have one), and be willing to put up with golfer (my passion). You are short, slim, smart... and be willing to share in all of life's great adventures. Picture a must. 2133 ✉

My Heart Tells Me—A tall, dark, handsome, funny, sensual, successful Jewish male, 35-40, exists in NYC, for this sexy, artistic, 5'5" brunette with great body and playful spirit. Note/photo. StylBee@aol.com 2103 ✉ ☎

Sexy, Sophisticated Blond—Attractive, fit, fun, professional, 5'6", young 40s, with many interests, love city/country, travel. Seek attractive, fit, 5'9"-plus, emotionally and financially secure man, 40-55, with a sense of humor. Photo. 2115 ✉☎

And They Lived Happily Ever After—Fairy tales can come true... Prince, 40, handsome, charming (of course), 6'2", thick brown hair, hazel eyes, Jewish (not religious), accomplished, successful, upscale, Ivy-educated businessman, sweet, kind, caring, loyal, affectionate, with true heart of gold - seeks Princess, 35-45, who is sweet, smart and sexy, for a lifetime of hugs, kisses and laughter. Note/photo. nyer18@yahoo.com 2180 ✉☎

Japanese Beauty Seeks Ivy MBA, 35-55—Long-haired, elegant, funny, mini-skirted, 5'4", beautiful smile, entrepreneur, 40s (looks 35), seeks GQ-type, creative, dynamic, humorous, accomplished Wall Street exec/lawyer, (212). We enjoy jet to Paris, cooking, grand piano, dancing, movies, for happy ever after. Photo/phone. 2155 ✉

Rene Zellweger Type—Blond, slender, 5'4", 39, active, Jewish, in medical field. Seeks well-rounded, charismatic, fit, witty, college grad, professional man, 37-45. Photo a must. 2161 ✉☎

Adorable, Impressive, Unassuming—Jewish female, 41, professional, slim, petite blond - romantic, energetic and sophisticated. Seeks her counterpart: an attractive, accomplished Jewish man, 40-50, city person looking for fulfilling relationship. 2175 ✉☎

Have You Read Me?—Pretty, slim writer, arts lover, world traveler. Seeks bright, handsome man, 50-63, who prefers Bach to rock. Photo/note. 2182 ✉☎

43-Year-Old South Florida Physician—Never married, 6' tall, seeks Jewish wife, 30-36 years old. Must be willing to relocate. Note/photo/phone. 2144 ✉

Very Eligible Guy—46, 6', athletic, fit, successful (Wall Street), energetic, educated, world traveler. Loves great food and wine, music, theater, beach. Confident but self-deprecating. Seeks very attractive, extra-fit, intelligent woman to 38, marriage/family. Photo. eligible246@aol.com 2181 ✉☎

LI Gemstone—Divorced Jewish female, nonsmoking, executive, 41, 5'8", pretty, slim, kindhearted, warm and caring, seeks loving and caring, LI, Jewish, nonsmoking dad, 40-51, for long-term relationship. longislander516@aol.com 2184 ✉☎

Edward Rochester Seeks Plain Jane—But without the games and the novel. I'm 36, Ivy-educated, good-looking, 5'10", with a full head of hair. Seek never-married lady, 27-34, preferably in NYC, to share cultural events, weekends in the country and leisure travel. Replies with phone number preferred. 2082 ✉☎

Witty, Attractive—Single white male, 45, 5'8", loves film, theater, dining out and music. Seeks slim, attractive, caring woman, 35-45, for laughter and romance. Note/photo/phone. 2179 ✉☎

To Create A Fine Life—Creative, 50, Jewish, quick wit, good-looking, financially secure, enjoys film, theater, concerts, night life, travel. Seeks that special female package of physical and mental chemistry, plus a good heart, for the "real thing", 30-50. It's hard to find, but why not take a shot? Photo and note, please. 2189✉☎

Successful, Handsome—Entertainment exec, 40, 6'/180, seeks high-energy, attractive female, 25-40, for Soho dining, Broadway shows, exotic travel and life's great pleasures. Photo/phone for reply. investornyc@aol.com 2129 ✉☎

Attractive, Engaging, Professional—Woman, 53, warm, slim, sense of humor, loves travel, movies. Seeks intelligent, kind man for committed relationship. 2167✉☎

Pretty, Petite—Jewish widow, 60, seeks loving, sincere gentleman, 65-75. 2106✉☎

Very Attractive Professional Female—53, full heart, kind soul, avid intellect, seeks successful male companion. 2111✉☎

Ladies, Tired Of Lying Lotharios?—Successful entrepreneur - 6', 180 lbs, muscular, 50, financially secure, romantic, idealistic, with Woody Allen looks and Tom Cruise sense of humor...and a passion for music, theater, international travel, stimulating conversation and Midwestern people - seeks brainy, buxom brunette, 35-45. Note/photo, please. 2150✉

Tango, Waltz, Rhumba—Partner sought by single white male, 39, 5'6", 168 lbs, success-driven, of European descent. Lessons available. Reply with photo. 2145✉

Sophisticated, World-Traveled—Jamaican woman seeks a tall, successful man, 55-65, for all the right reasons. E-mail: nerbax@hotmail.com 2127✉☎

Attractive Professional Female—Slender, sophisticated, intelligent, seeks professional male, 40-48, for marriage/family. nynote@hotmail.com 2080 ✉☎

John Ritter Type—Tall, athletic, funny, Ivy grad, 40s, seeks Libra or Aquarian for fun, family and future. Photo/note. 2141✉

Let's Spoil Each Other—Attractive, worldly, insightful Jewish lady, 50, an innovative professional, passionate about life and loving, wishes to meet an accomplished man with integrity and class, for splendid possibilities. 2154 ✉

Handsome Executive—40s, 5'10", active, fit, financially secure, with no children and beautiful home. Fun, playful, with great sense of humor. Varied eclectic, upscale interests. Seeks nonsmoking, very attractive woman, 35-48, with wide interests, for long-term relationship. Must receive photo for a reply. 2192 ✉

Handsome, Wealthy, Jewish—Athletic, professional guy in NYC and NJ, would love marriage and children soon. Prefer lady in medicine, law, teaching, business, etc., 37-47. Beautiful or average is fine. E-mail: sharpguy4u@aol.com 2185 ✉☎

Italian Looking, But Jewish—48 years young banker, works hard and plays hard, enjoys travel, the beach and quiet romantic evenings with the right person. I am affectionate, passionate and romantic. Looking for a single professional female between 30-40, for fun, romance, relationship and more. Also, looking for someone interested in having children. Note/photo/phone. 2183 ✉☎

Gay Black NJ Female—52, professional, healthy, attractive and happy. Enjoy the outdoors, life and friends. Seek nonsmoking, healthy and single gay female for dating and long-term relationship. 2162✉☎

East Side Residence—Divorced Jewish male, 68, seeking Ivy League female who has corporate and business interests. Active, 6'1", balding lawyer, executive, seeks educated lady with sense of humor, Bergdorf styling, 35-45, 5'6" or taller, high-maintenance with career okay. I am sharp, smart, caring and confident, with residence on the East Side. 2116 ✉ ☎

Laughter Is The Elixir Of My Life—Italian-American male lawyer, 61, divorced for five years. Love to travel, cook, read and just plain enjoy life. Looking for kindred spirit. Photo, please. 2146✉

Writer Seeks Next Chapter—Warm, attractive, energetic, bright Jewish gal seeks smart, humorous, kind white male, 45 plus. NYgal7@hotmail.com 2078✉☎

This One's For Me—I've had the kids (love 'em), the successful business, all of the residual benefits - except the right companion, lover, friend, call it what you will. I'm 70, look 60 and go like 40, having lived a life with a total sense of adventure. If you're in your 50s, dress well, have a sense of humanity, conversational, and run the gamut of interests from Bach to beaches, we have much in common. Photo. 2170 ✉

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Pretty Blond—Vivacious, great figure, sincere, down-to-earth, young 50s, looking for that special guy - tall, Manhattan business or professional, 58-68. 2186✉☎

Animal Lover—Attractive, physically fit, cultured, intelligent and financially independent. Looking for 60-75-year-old gentleman counterpart. 2176 ✉☎

Gay Male—53, 5'8", 165 lbs, goateed musician, composer, teacher, philosopher, seeking a smart, sweet man to charm the pants off me. 2075 ✉☎

Single White Jewish Male—47 years old, 6'2", 215 lbs, brown hair and eyes, health-care professional, athletic. Likes tennis, golf, skiing, movies, reading, theater, opera, beach and traveling. Looking for socialite who is looking for a nice guy to be with. Please be emotionally and financially secure, between the ages of 32-36, with no kids, physically fit, easy-going, nice smile, conservative and Jewish. Photo and note. 2142 ✉

Newly Divorced Woman!—Intriguing face, 5'3", 120 lbs, golden eyes, compassionate, poetic - literary, dancer, seeks manly, sensitive scholar, 55-65. 2151✉☎

Petite, Fit Florida Blond—(40s), traveling to NYC, looking for tall (40s-50s), fit, financially secure man who enjoys the tropics/the city. Photo, please. 2191 ✉

Personable, Attractive, Intelligent—Single white male seeks kind, nonsmoking woman with great sense of humor and good heart. Note/photo. 2172 ✉

Best In NY—49, handsome, fit, fun and romantic sports doctor seeks sensual, sophisticated, successful woman with joie de vivre forever. Photo, please. 2188 ✉

Wall Street Mogul—Jewish, tall, fit, 40s, seeks woman of character. Photo. 2123 ✉☎

Sweet And Sensuous—Vibrant 50s, slim, shapely and pretty. Emotionally and financially secure optimist. You: positive, interesting, sense of humor, knows how to communicate and share. Loves to have fun and enjoy life. 2117 ✉ ☎

Veterinarian—Single white male, Italian fluent, 40s, appreciates angelic beauty of females - seeking loving, petite, slim girl, 20s-30s, without luggage. Photo a must. 2160 ✉

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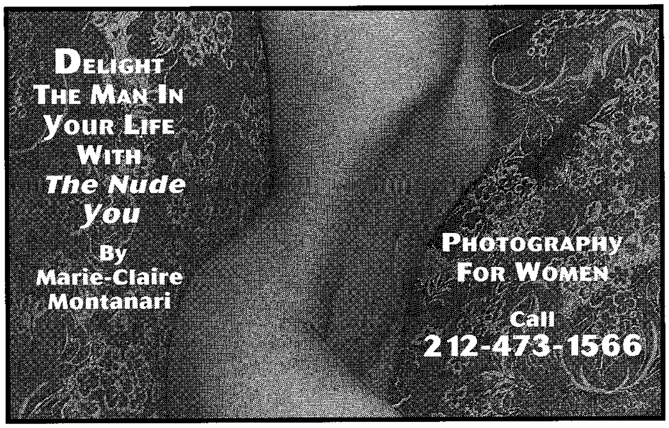

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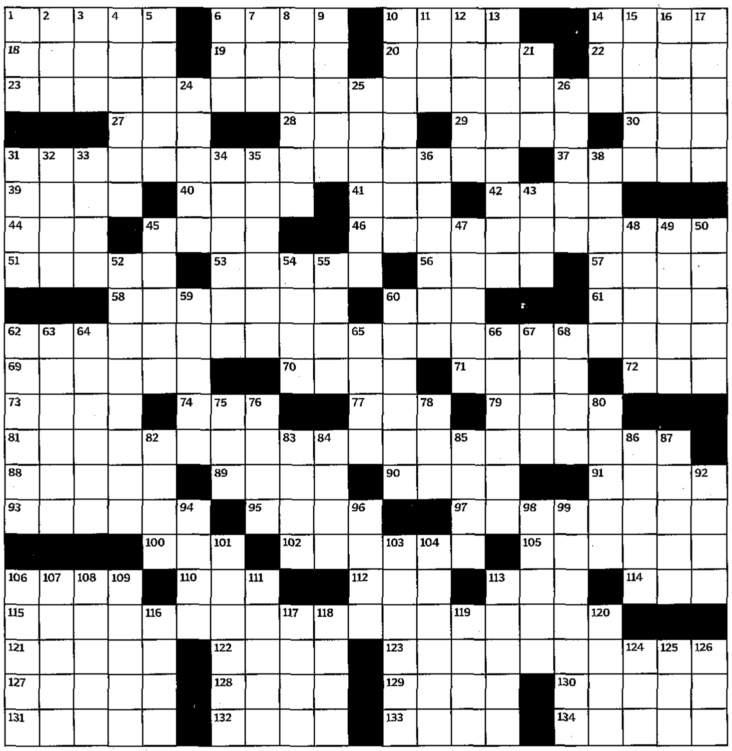


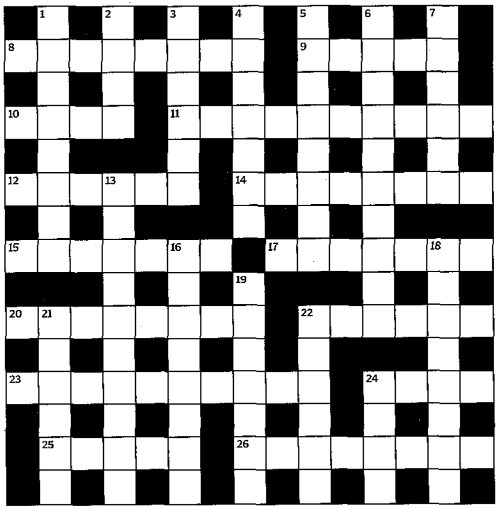
ACROSS

1 Suspicious
6 Palindromic rock quartet
10 Hairdressing must
14 Cabbage dish
18 Bicker
19 Banquet platform
20 Double-decker cookies
22 Highway demarcation
23 THE RULE
27 Boston jetsam, 1773
28 Hollywood father-daughter surname
29 "The Mambo King" Puente
30 Need a face-lift
31 THE RULE (continued)
37 Emporium
39 Bounced by the boss
40 Eye drop
41 Speech course for immigrants: abbr.
42 "The Simpsons" daughter
44 Neckline shape
45 Place name in New Jersey, California, and Italy
46 PRESENT PUZZLE EXCEPTED
51 Lead-in, for short
53 Nuclear particles
56 Dog in "Peter Pan"
57 Rachel's sister
58 Circumscribed area
60 Pen point
61 Lady Chaplin
62 MY EXCUSES: I
69 Step parts
70 Shipshape
71 Wedding-cake feature
72 River of Ghent
73 Novello of '20s–'30s films
74 End of the "Old MacDonald" refrain
77 Suitable
79 Kin of a cradle
81 MY EXCUSES: II
88 Kind of statesman
89 Mr. ——, John Marquand sleuth
90 Environmental sci.
91 Oklahoma Indian
93 Sonora snooze
95 Sacrament
97 MY EXCUSES: II (continued)
100 Part of i.e.
102 Hack driver
105 Make fizzy
106 Luggage
110 Hockey great
112 "Ich bin —— Berliner": J.F.K.
113 Org. for Tiger Woods
114 Paint-the-town hue
115 MY RATIONALIZATION
121 Seed of a sort
122 "It came —— the midnight clear . . . "
123 Temporary lodgers
127 Roof overhangs
128 Bottled (up)
129 Leak out slowly
130 "Cats" poet
131 Iditarod vehicles
132 Therefore
133 Flock females
134 Threescore

DOWN

1 Fond du ——, Wisconsin
2 Do it wrong
3 Sense of self
4 Became corroded
5 Toadies' replies
6 Shakespearean fuss
7 Saloon furnishing
8 Auction participant
9 Liability's opposite
10 Rock —— hen
11 Comstock load
12 Onetime D.C. hostess Perle
13 Broth from a cube
14 ——-mo
15 Item used by 111-Down
16 Nigh
17 Pizza slice
21 City with a harbor: abbr.
24 "Do You Know the —— San Jose?"
25 French-style decrees
26 Sheriff's brigade
31 "Rikki-Tikki-——," Kipling jungle tale
32 The yoke's on them
33 Borscht veggie
34 Olympics awards
35 Rum cocktail
36 Outpatient facility
38 Alterations expert
43 Actress Balin
45 Asocial type
47 Wooden shoe
48 Asian capital
49 Rosalynn's successor
50 "—— What Friends Are For"
52 Standby soldiers
54 Microwave device
55 Enfant's mother
59 One looking over the joint
60 Posted announcement
62 Van Gogh flowers
63 Villa d'Este locale
64 Tristan's love
65 President who was also a chief justice
66 *In a pleasing manner*
67 Que follower, in a song
68 Chicago newspaper, briefly
75 Ideology suffix
76 Airwick target
78 Between tic and toe
80 Jeering audience member
82 Art Deco designer
83 Pertaining to the ear
84 Half of N.B.
85 American Beauty, e.g.
86 —— Pradesh, state of India
87 Linzer or Sacher cake
92 Gave the once-over
94 Beginning on
96 One of O'Neill's Cabots
98 Wise man of the East
99 Fairy-tale heavies
101 Company of touring actors
103 Gout site
104 Lined up
106 Sometimes they're loaded
107 Horrify
108 Orchard
109 Begat
111 *Cowboy, at times*
113 Cornmeal breads
116 Minus
117 Like John Silver
118 Division word
119 Demolish
120 Cold-cuts mart
124 Vote down: slang
125 Kindergartner
126 Piggery

The 'Guardian' Crossword Set by Enigmatist



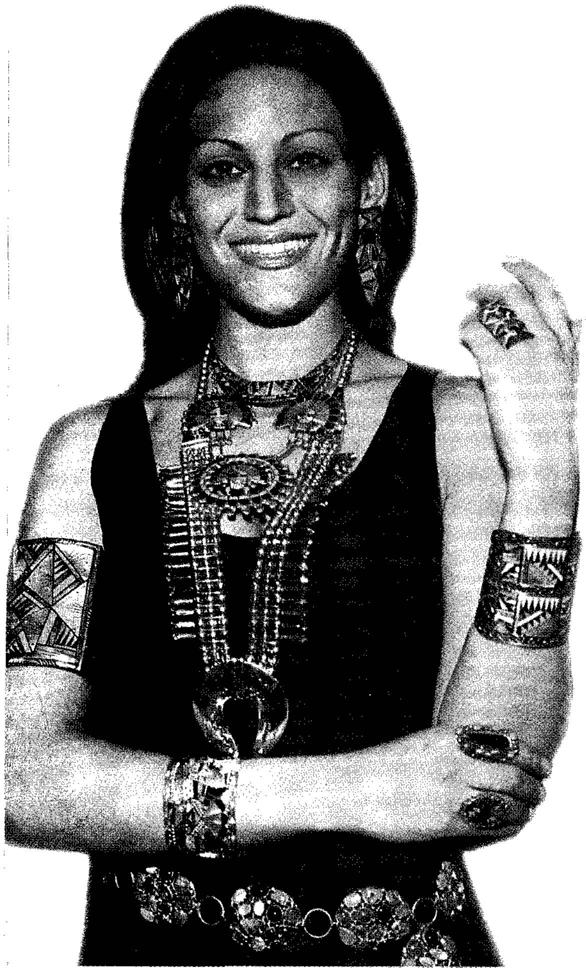
ACROSS

8 Withdrawn holiday snap? (5,3)
9 *Magazine that . . .* (5)
10 . . . turned up reduced film role. (4)
11 9 10 25—19? (3,7)
12 See 22-Down.
14 Old kingdom 9 reportedly included in bill. (8)
15 National hero's main weight. (7)
17 Writer's nod at film time. (7)
20 Youthful eagerness to deposit grass in fifth diagram? (4-4)
22 Capital fellow without skirt twirling. (6)
23 2 venue might not get away with an assembly. (10)
24 Children's favourite doing a turn for this band. (4)
25,4 Intro to record? (5,7)
26 Changes of heart for vermin and 144 sheep will suffer from its consumption. (8)

DOWN

1 Cross? Half-heartedly confirm this should be nearby. (8)
2 See 5.
3 Deserving old solver's pushing rank up. (6)
4 See 25.
5,2 15 vs. 16 (literally) or 11 vs. 7 and 18 vs. 24-Down (figuratively). (3-5,4)
6 Thumbs up for cosmic direction-finder! (5-5)
7 9 10 25—22-Down 12? (3,3)
13 Coloured Feds breaking into the breadline? (10)
16 National hero, boxer rings it and dances. (8)
18 Wonderland educator, so it turns out, ran around (see 24-Down). (8)
19 Straw hat on Cape. (7)
21 Conditions include number of fouls. (2-4)
22,12 Drink for gypsy beyond Royal Assembly. (6-6)
24 *Not having married, concubines run fast—but not fast enough (see 18).* (4)

SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 123; FOR A PEEK AT THIS WEEK'S ANSWERS, VISIT NYMETRO.COM/NYM/PUZZLE.



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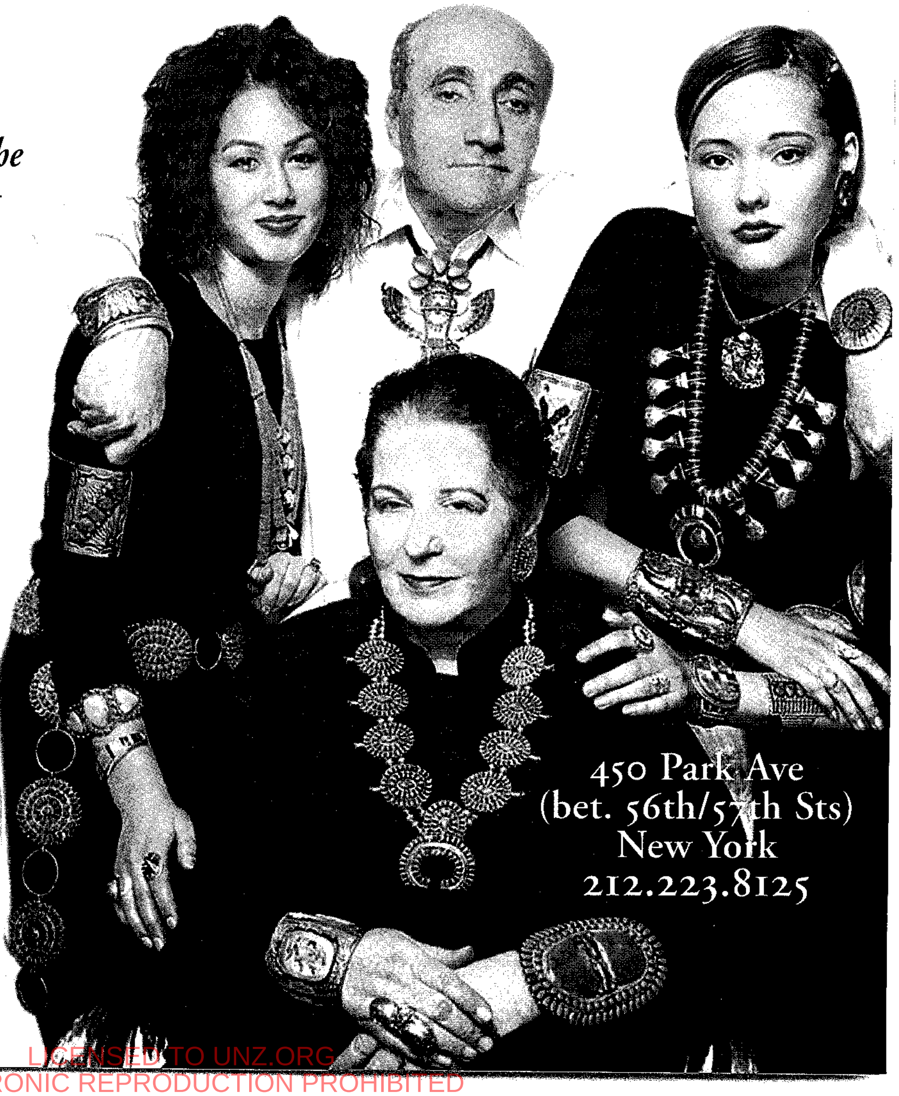

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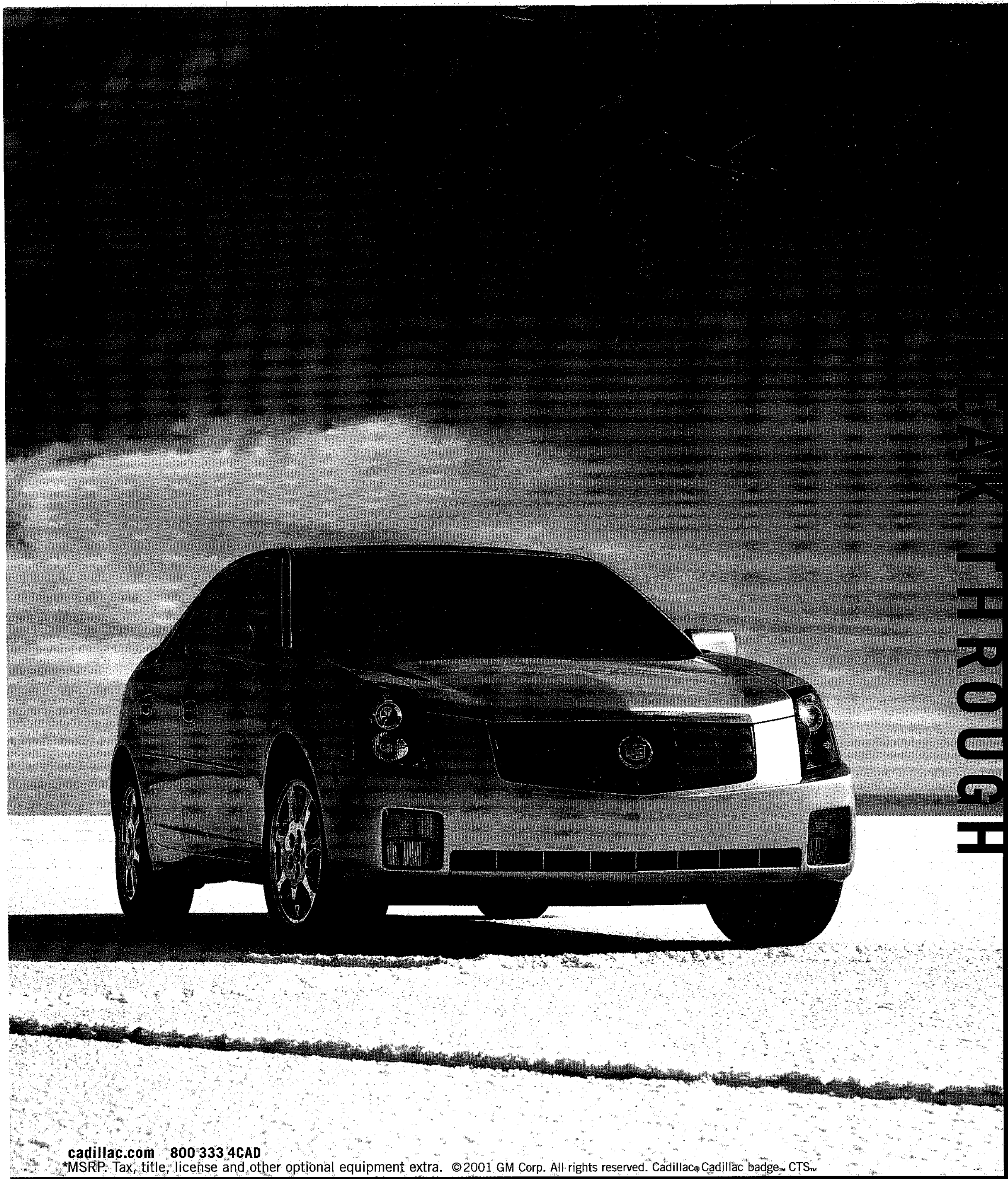

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